THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

BBC

DOCTOR WHO



THE **SECOND** DOCTOR

THE COMPLETE HISTORY



THE ABOMINABLE SNOWMEN, THE ICE WARRIORS, THE ENEMY OF THE WORLD AND THE WEB OF FEAR











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'THE PRODUCTION TEAM WAS SO IMPRESSED BY THE YETI THAT IT COMMISSIONED THE SEQUEL IMMEDIATELY.'

Welcome



You will have probably noticed that this is a particularly furry volume of *Doctor Who – The Complete History*. Yes, as luck would have it, both of the adventures in which the Doctor encountered the robot Yeti and their controlling Great Intelligence are featured within this tome. Having been introduced in *The Abominable Snowmen* [1967 – see page 6], the members of the *Doctor Who* production team were so impressed by the Yeti that they immediately commissioned a sequel, *The Web of Fear* [1968 – see page 108] before Episode One of *The Abominable Snowmen* had even been broadcast.

With only two other stories between the two Yeti adventures, viewers didn't have long to wait for the Doctor's rematch in what has turned out to be one of *Doctor Who*'s greatest hits. It's fairly unusual for a sequel to be even more successful than the original, but *The Web of Fear* manages to achieve this, presenting a cocktail of seemingly implausible concepts (robot yeti rampaging through the London Underground) in a credible and exciting way that is intrinsically *Doctor Who*.

Another race of creatures that the Doctor would meet on more than one occasion makes its début in one of this volume's stories – *The Ice Warriors* [1967 – see page 40]. For many years, the Ice Warriors were third on the list of monsters that the Doctor had encountered most often (with the Daleks at number one and the Cybermen at number two). However, following their appearance in the Third Doctor adventure, *The Monster of Peladon* [1974 – see Volume 21], they disappeared from view and the Sontarans would eventually knock the green giants off the number three spot. Eventually, after a long absence, the Doctor once again encountered an Ice Warrior in *Cold War* [2013 – see Volume 73].

The Enemy of the World [1967/8 – see page 74] is this volume's 'oddity' in that it's the only story that has no monsters. With all but one of its episodes absent from the BBC archives for many years, *The Enemy of the World* was somewhat overshadowed by the reputation of its surrounding creature features. However, the story enjoyed a renaissance following the discovery of the missing episodes in 2013 (along with most of the missing episodes of *The Web of Fear*). Fans relished Patrick Troughton's performance as the Doctor's doppelgänger, Salamander, and enjoyed Barry Letts' direction of what would now be called a 'techno-thriller'. Evidence, perhaps, that you don't need monsters to make a good *Doctor Who* adventure.

John Ainsworth – Editor



Left: The Ice Warriors in *The Monster of Peladon*.



THE ABOMINABLE SNOWMEN

STORY 38

When the TARDIS lands in the Himalayas, the Doctor is delighted to make a return visit to Detsen monastery. On arrival though, he is accused of murder and finds that the monks are fearful of the once-timid Yeti that are being directed by a sinister alien intelligence.





'THERE IS NOTHING MORE FRIGHTENING THAN A YETI ON THE LOO IN TOOTING BEC.'

Introduction

Much like their mythical counterparts, *Doctor Who*'s robotic Yeti are inscrutable creatures. A lot of the time they don't seem to do much. In *The Abominable Snowmen*, they loiter around on the mountainside, inert until they are summoned by the Great Intelligence. They behave in a similar fashion in the story's sequel *The Web of Fear* [1968 – see page 108] where they lurk in the tunnels of the London Underground.

It's a clever trick. When they finally lumber into action, they are fearsome creatures. The suspense generated by these giant beasts is a huge part of the creepy atmosphere achieved in both their stories.

Beyond a cameo in *The Five Doctors* [1983 – see Volume 37], they have yet to appear in the series again. But they were so memorable that they have featured in numerous spin-off media. Perhaps simply because the costume was readily available, a Yeti was used when introducing the Third Doctor to the public. This led to one of actor Jon Pertwee's most famous soundbites. Defending the decision to exile his Doctor to twentieth-century Earth, he was fond of saying, "There is nothing more frightening than to find a Yeti sitting on your loo in Tooting Bec."

In *The Abominable Snowmen*, however, they're in a much more familiar habitat. It is, perhaps, a new breed of historical story. This was the first adventure to be set exclusively in the past since the production team abandoned the idea of purely historical serials with no science-fiction elements. One of the series' earliest journeys into history – *Marco Polo* [1964 – see Volume 2] – took the TARDIS crew to the Himalayas, but this time the location and its inhabitants would be the focus of a malign alien force.



Above: The Master is the puppet of a malign alien force.

Padmasambhava, Master of the Detsen monastery, would be the first to channel the Intelligence's power. In *The Web of Fear*, it manipulates an army soldier investigating the Yeti. When the Great Intelligence returned in the twenty-first century it would exert its power on the Victorian Walter Simeon, played in several stories by Richard E Grant. The Master, however, was the most effective of all – an impossibly ancient, mystical figure that evoked awe and terror.

The Himalayas are an ideal backdrop for this story: when the monks come under attack, they don't know whether staying or running offers a better chance of survival. The Intelligence capitalises on the isolated nature of these mountains – choosing to manifest itself in this unforgiving location, guarded by its furry foot soldiers. ■

EPISODE ONE

On a dark mountainside, the explorer Edward Travers is woken by a scream. [1] His companion's sleeping bag is empty. Travers grabs his rifle and investigates, but is attacked by a huge creature. He flees and the creature tosses Travers' twisted rifle to the ground.

The TARDIS has landed in the Himalayas. The Doctor tells Jamie they must find the ghanta, a small Tibetan bell, which he put somewhere in an old chest. He puts on a fur coat and goes outside to look around while Jamie and Victoria continue to search.

The Doctor spots the Detsen monastery in the distance. [2] He then discovers a vast footprint.

Jamie finds the ghanta. The Doctor returns and collects it, telling Jamie and Victoria to wait in the TARDIS.

The Doctor finds Travers' campsite and the corpse of his companion.

Growing bored, Jamie and Victoria leave the TARDIS and discover some oversized footprints. Jamie goes back inside to fetch a sword.

The Doctor arrives at the monastery. [3] Several monks appear with Travers, who accuses the Doctor of attacking him. The Doctor is placed in a cell.

Jamie and Victoria follow the footprints to a cave and go inside. [4]

Travers visits the Doctor and accuses him of being "one of those wretched newspaper men". [5] He has spent 20 years searching for the Yeti. The Doctor suggests that it could have been a Yeti that attacked him but Travers is convinced they are shy, timid creatures.

The chief warrior of the monks, Khrisong, is concerned that the Yeti have recently become savage and believes the Doctor may be the cause.

Jamie and Victoria discover a pyramid of silver spheres – and then a Yeti lurches into the cave and snaps Jamie's sword in two! [6]









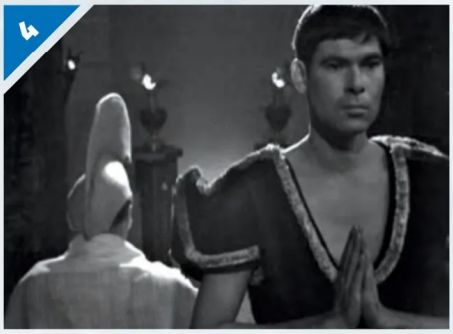
















EPISODE TWO

Jamie knocks out a prop, causing the cave roof to partially collapse on the Yeti, and grabs one of the spheres.

A young monk, Thonmi, visits the Doctor. The Doctor is about to give him the ghanta when Khrisong arrives and orders two monks to take the Doctor away. After they have gone, Thonmi finds the ghanta. [1]

Jamie and Victoria race down the mountainside pursued by the Yeti. [2]

The Doctor is led to the courtyard, where Travers accuses him of killing his companion and leaves.

Thonmi shows Abbot Songsten the ghanta. An eerie voice from inside the monastery sanctum identifies the holy relic. This is Padmasambhava. He invites Thonmi inside.

The Doctor is tied to the monastery gates. Khrisong's plan is to see if the Yeti will rescue him or kill him. [3]

Jamie and Victoria meet Travers on the mountainside. Jamie tells Travers about the cave, and offers to show him where it is – if Travers will show them how to get to the monastery. He agrees.

Padmasambhava instructs Thonmi that the Doctor is to be released. [4] Thonmi does as he is told and the Doctor is freed and reunited with Jamie and Victoria.

Jamie shows the Doctor the sphere. The Doctor deduces that the Yeti are not creatures of flesh and blood and wonders if it would be possible to capture one.

Jamie and the monks spread a net on the ground near the gate. A Yeti approaches and the monks attack it. [5] The Yeti stops moving and the monks haul it inside, unaware that its control sphere is lying half-buried nearby.

An elderly monk finds another control sphere at the base of a statue.

The Doctor examines the 'dead' Yeti and discovers a hollow space where something is missing – and the sphere by the statue begins to move... [6]

EPISODE THREE

The Doctor realises that the Yeti is missing its control unit but Khrisong forbids him from leaving the monastery.

Victoria realises that the control unit would have been round, like the sphere Jamie found. [1] They go to look for it but it has vanished, and so has Travers.

The deactivated Yeti is placed in a "ghost trap". [2]

The Doctor tells Khrisong that Travers has left the monastery by lying to the guard at the gate. Khrisong goes outside to look for the sphere.

In the sanctum, Padmasambhava and Songsten discuss the Doctor. Then Padmasambhava's voice becomes a sinister hiss and he moves figures of the Yeti on a map of the area... [3]

... and outside, two Yeti approach Khrisong, just as he finds the sphere in the mud. They grab the sphere and shove him aside. "They came to get their ball back!" says the Doctor.

Padmasambhava tells Songsten to take a small pyramid to the cave; then the Intelligence will be able to focus upon the Earth and take on physical form. [4]

The Doctor wonders what happened to the sphere that Jamie brought from the cave – which is making its way towards the room where the inert Yeti is.

The Doctor and Jamie leave the monastery to fetch equipment from the TARDIS to track the Yetis' control signals.

Songsten places the monk guarding the gates, Ralpachan, in a trance in order to leave the monastery undetected. [5]

Thonmi takes Victoria to a cell but after he leaves to fetch her some food, she sneaks outside.

Carrying the pyramid, Songsten follows his orders and heads up the mountain accompanied by three Yeti.

Victoria goes to the room with the dormant Yeti – as the sphere slides into its chest cavity [6] and it returns to life!

























EPISODE FOUR

Hearing Victoria's screams, Thonmi rushes in and hits the creature with an incense burner. The Yeti lumbers out into the courtyard, shoving the monks aside. [1] Victoria and Thonmi open the gates and the Yeti leaves.

Travers watches Songsten and the Yeti approaching the cave.

The Doctor and Jamie reach the TARDIS but a Yeti is standing guard. [2]

In the sanctum, Padmasambhava asks the Great Intelligence how long it will be before he can rest.

Songsten enters the cave and places the small pyramid on the pile of spheres. It begins to pulsate.

The Doctor comes up with a plan – to bung a rock at the Yeti. The Yeti does not respond so the Doctor carefully removes its control sphere. [3]

Travers investigates the cave, which is now filling with a sinister glutinous mass.

The Doctor emerges from the TARDIS as the control sphere Jamie is holding is reactivated. It pulls Jamie towards the dormant Yeti until he shoves a rock in its chest cavity. [4]

Victoria and Thonmi are locked in the cell for allowing the Yeti to escape.

Songsten returns to the monastery. Padmasambhava congratulates him before saying that the monks must leave.

The Doctor and Jamie are trapped by Yeti. The Doctor bowls the sphere away from him. The Yeti follow it, enabling the Doctor and Jamie to escape.

Ralpachan brings some food and water to Victoria and Thonmi. Victoria collapses. [5] Ralpachan goes to fetch help. Victoria waits until Thonmi turns away, then gets up and escapes!

The Doctor and Jamie return to the monastery, followed by Travers. Rinchen orders them taken to the cells.

Victoria enters the sanctum at Padmasambhava's invitation and sees his nightmarish, mask-like face... [6]

EPISODE FIVE

Padmasambhava places Victoria in a trance and sends four Yeti into the monastery. [1]

The Doctor, Jamie, Travers and Thonmi share a cell. Travers can't remember what he saw in the cave, just a feeling of evil.

The monks barricade themselves into the meeting room; all apart from Rinchen, who confronts two Yeti and is crushed by a falling statue. [2] The Yeti leave the monastery.

The Doctor takes a bearing of the source of the Yeti's control signal.

The monks discover Rinchen's body in the courtyard. Victoria walks in, speaking with the voice of Padmasambhava, and tells the monks to abandon Detsen. [3]

Ralpachan takes the Doctor, Jamie, Travers and Thonmi to see Victoria in the meeting room. She tells the Doctor that he must take her away, then repeats the same phrase again. Khrisong takes Thonmi away to prayer, while the Doctor goes to see "a very old friend".

In the sanctum, Padmasambhava appeals to the Intelligence for his release. The Doctor enters and Padmasambhava tells him that after he astral-travelled he made mental contact with the Intelligence, which now controls his body. [4] The Doctor asks Padmasambhava about the Yeti, but Padmasambhava slumps forward, dead.

The Doctor hypnotises Victoria and tells her to forget everything that happened after she left the cell. She wakes up, back to normal.

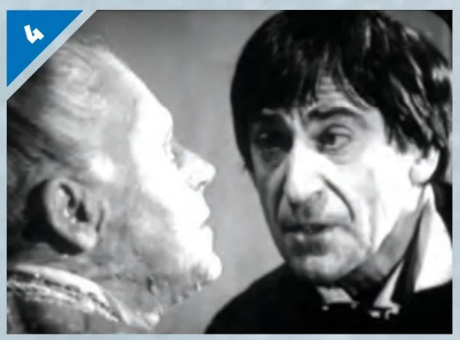
The Doctor meets Travers in the courtyard and they head up the mountain together. They find some Yeti and the Doctor takes another bearing of their control signal. [5] He rushes back to the monastery and tells his friends that the signal's source is inside the monastery.

Travers starts to remember the cave... which is pulsating as a glutinous mass oozes out! [6]













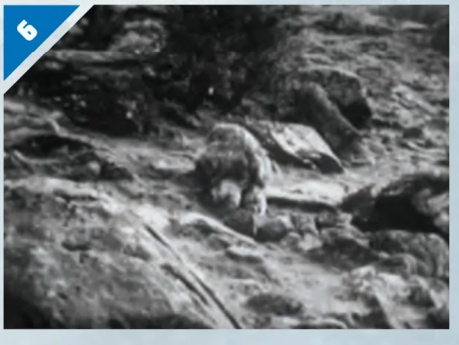












EPISODE SIX

Khrisong rushes into the sanctum to find Songsten in a trance. The voice of the Great Intelligence tells him he may not take weapons into the presence of the master. Khrisong hands his sword to Songsten, who stabs him. [1] Padmasambhava is still alive but begs the Intelligence to release him.

The Doctor, Jamie, Travers and Thonmi enter the sanctum. The Intelligence orders Songsten to kill them, but Jamie, Travers and Thonmi disarm Songsten. Khrisong tells the Doctor that Songsten should not be blamed and dies.

Travers tells Ralpachan that the Doctor's got it wrong and that the thing they need to destroy is in the cave. They set off into the darkness. [2]

The Doctor advises the monks to leave the monastery. He hypnotises Songsten, who tells him that Padmasambhava built the Yeti over two hundred years. The controlling machine is in a hidden room in the sanctum.

Travers and Ralpachan discover that the pulsating glutinous mass is spreading over the mountain. [3]

Outside the sanctum the Doctor hears the voice of the Great Intelligence. He demands to see it face-to-face and the doors open. The Doctor enters and fights the Intelligence in a battle of mental strength. [4] Jamie, Thonmi and Victoria run in and find the hidden chamber.

Jamie realises the Yeti are controlled by a large sphere and smashes it. All of the Yeti control spheres explode. Travers enters and shoots at Padmasambhava, who catches the bullets in his hand. Jamie smashes Padmasambhava's control pyramid and the top of the mountain explodes. [5] Padmasambhava is released from the Intelligence's control and dies.

The Doctor, Jamie and Victoria are anxious to leave and Travers takes them back up the mountain. On the way, he spots a real yeti and sets off after it. [6]

Pre-production

The Yeti, one of the most memorable monsters to emerge from *Doctor Who* in the 1960s, were developed for the series by writers Mervyn Haisman and Henry Soskin. Starting out as an actor, Haisman had run his own theatre company, followed by ten years working in insurance, before moving into television script writing. His first submissions were for the BBC's *Doctor Finlay's Casebook,* and shortly after this he began writing with another actor who lived locally, Henry Soskin whom he met while working on an episode of the Associated-Rediffusion police series *No Hiding Place* (*The Scaremonger* broadcast in September 1963). Soskin as an actor knew Patrick Troughton very well; the pair had appeared together in the BBC plays *The Condemned* in 1956 and *The Silver Box* in 1959, in *The Stalag Story*, a 1959 episode of *No Hiding Place* and in Granada's *The Liars* screened in January 1966. Soskin had also been writing since the late 1950s, with an episode of ATV's *24 Hour Call* and an adaptation of the play *The Barnstormers* screened by Rediffusion in 1964. The origin of *The Abominable Snowmen* came about when Troughton met Soskin on a street in Kew and bemoaned

Below: A Yeti stands guard.



the fact that very few of his *Doctor Who* stories were set on Earth. Soskin and Haisman met up and discussed stories set around latter-day myths which they would present their own interpretations of, and initially thought of a story about the Loch Ness Monster.

Subsequently, Haisman suggested the idea of a *Doctor Who* story about the Yeti, the legendary abominable snowmen of the Himalayas. The Yeti seemed an obvious subject for a *Doctor Who* serial since the creature – if it existed at all – had never been found. It could also be assumed that the audience would already be familiar with the basic idea of the monster.

Creatures of the Himalayas

The first footprints of the mysterious creatures supposedly living in the Himalayan regions of Mount Everest were found in 1887, further substantiated by the discoveries of a British army officer in 1921. Stories of the yeti had taken hold in England since the 1930s after expeditions to Mount Everest heard of a lost creature living in the snowy wastes above – a remote being that lived on the vegetation growing at the high altitudes. A reference to this sent back to England with reports on the weather conditions became garbled, with the phrases 'man of the mountains' and 'this abominable snow' merged to form the phrase 'the abominable snowman', a figure referred to by the Sherpas as the yeti. The yeti was supposed to be a creature that stood like a man but was a cross between an ape and a bear. Although many footprints and other evidence were revealed to have been left by bears, explorers such as Eric Shipton dedicated many years searching for the creature, with his 1951 expedition popularising the word 'yeti'. Russian fugitives claimed to have observed the creatures in 1941, Desmond Doig and Edmund Hilary found what might have been yeti tracks in 1960 and, as with the Loch Ness Monster, there were periods of renewed interest in the mythical figure.



Above: Keeping warm, Yeti style.

"Henry went to see Pat and asked if *Doctor Who* had done anything about the yeti. Pat said they hadn't but that he'd always wanted to do something about that. So, although we weren't approached, we knew we had a favourable ear," explained Haisman in the fanzine *Skaro. Doctor Who*'s producer, Innes Lloyd, was particularly keen on the Himalayan storyline as an opportunity to make greater use of location work, lending more of an action feel to the series; he also saw the Yeti as a potential alternative to the Daleks. Incoming story editor Peter Bryant also liked the yeti idea, and



Connections: Last time

- Jamie's comment at the start of the adventure that "I don't fancy another tangle down the Cybermen's tomb" is a reference to the previous story *The Tomb of the Cybermen* [1967 – see Volume 10]. He also comments that Victoria is still very new to time travel.



Right: Curious companions.

commissioned the writers to develop their pitch into a storyline which the writers spent two weeks on. All six scripts were commissioned on Tuesday 2 May 1967 for delivery on Thursday 15 June. The scripts were formally accepted on Friday 26 May (Episode Three), Saturday 27 May (Episode Four), Tuesday 30 May (Episodes One and Two), and Tuesday 1 August (Episode Five). For this project, Soskin adopted a new pen name to differentiate his television script writing from his acting career; so for his *Doctor Who* work – and his subsequent work on various books – he was known as 'Henry Lincoln'.

"Before we wrote a word, Henry and I made rough sketches of how we wanted the Yeti to look – including the control sphere in the chest. The very object of the first design was that they should look fairly harmless. Big but almost cuddly. In this way, their alarming power would be even more frightening," explained Haisman in the fanzine *Zygon*.

In writing the scripts, entitled *Dr Who and the Abominable Snowmen,* Haisman and Lincoln went to great pains to make the details concerning the Buddhist monks accurate. This included names such as 'Padmasambhava', a real Master of Buddhism in ancient Tibet whose name meant 'precious guru'. They also reasoned that the Yeti creatures were not themselves intelligent, and thus developed the formless controlling power, the Great Intelligence. This was another of their key notions; the concept of alien takeover and loss of identity, promoting a feeling of paranoia. The scripts were also originally written for studio with many outdoor sequences later transferred to film.

In the rehearsal scripts for *Dr Who and the Abominable Snowmen*, the stage directions gave Travers' first name as Edward although this was not given on-screen; the character was described as '40 years old. Tall, well-built, and bearded. A tough fit man of high intelligence but ruthless in his single-minded search for the yeti.' No specific date was given for the serial, but the setting was sometime in the 1930s – the time at which interest in the abominable snowman first took off in Britain. In Episode Two, the Doctor (referred to as 'Dr Who' in the stage directions) spoke of an attack on the Detsen monastery in 1630 which Thonmi said was 300 years earlier in Episode Four; Travers also indicated that he had already spent 20 years searching for the Yeti.

In the rehearsal script of Episode One, when Victoria asked the Doctor what he wanted to find the ghanta for, the Doctor responded mysteriously: "Ask no questions, hear no lies." "Are you in the habit of telling lies then Doctor?" asked an astonished Victoria. The abbot of the monastery was called Songtsen, and Victoria often refers to Thonmi as

Connections: Abominable name

- The name 'abominable snowman' came from the Sherpa's name for the creature: 'metoh-kangmi' – meaning 'man bear' and 'snowman'. A newspaper correspondent in Calcutta mistranslated 'metoh' as 'filthy', which led to the creation of the name 'abominable snowman'. 'Yeti', however, may come from 'yeh-the', which is Tibetan for 'rocky area' and 'animal'.



"Tommy" (a trait also later adopted by the Doctor). In Episode Three, the dialogue between Victoria and Thonmi is longer, and Victoria was present when the Doctor and Jamie departed for the TARDIS; the Doctor told her that her staying was "evidence of our good faith" and suggested that the monks kept her locked up safely, with Thonmi taking her to a cell. Padmasambhava also referred to "my Yeti" as "robots" when talking to Songtsen. In Episode Four, Songtsen put Khedru (rather than Ralpachan) to sleep when he returned to the monastery. This episode also had an extra scene in the cell with Victoria and Thonmi where the pair discussed Padmasambhava; Thonmi told the girl that the Master was over 300 years old, to which Victoria noted that Padmasambhava must know the Doctor and should be warned about the robots. Thonmi also knew that the Doctor travels in time. In Episode Five, there was an additional conversation between the Doctor and Khrisong as they went to see Padmasambhava with the Doctor persuading Khrisong to stay and save the monastery rather than evacuating. The Doctor also remained present after Padmasambhava's apparent collapse, and saw the Intelligence take possession and warned him to leave the monastery. This penultimate script originally continued through the cliffhanger of Songtsen murdering Khrisong.

Serial orders

Initial story-editing work was performed by Victor Pemberton, the assistant story editor who had been promoted for *The Tomb of the Cybermen* [1967 – see Volume 10] when Peter Bryant had been given an opportunity to produce a serial. For the new recording block, Bryant returned temporarily to his former post of story editor and performed the bulk of the work on Lincoln and Haisman's serial. As late as the first week of July 1967,

Below: The Doctor is very satisfied with his Yeti-like fur coat.



Connections: Out of the box

- Present in the TARDIS control room is the Doctor's large trunk, last seen in *The Power of the Daleks* [1966 – see Volume 9]. Rummaging around in the trunk, the Doctor found the holy ghanta, a sword, a set of broken bagpipes, and the fur coat that he wears for the rest of the story.



the production team was still not certain which serial would start the 1967/8 series of *Doctor Who*: Haisman and Lincoln's *The Abominable Snowmen* or Brian Hayles' *The Ice Warriors* [1967 – see page 40]. Because of this, 'Next Week' captions for both serials were ordered so that a choice could be made of which one to broadcast at the end of *The Tomb of the Cybermen,* which was recorded on Saturday 22 July. By that time, the choice had been made: *The Abominable Snowmen*, with its large demand on location filming, would be made first, with production starting during the summer break.

The director was Gerald Blake, one of the BBC's senior staff directors. Born in December 1928, Blake had never previously worked on *Doctor Who,* although in early 1964 he had been pencilled-in to direct a six-part David Whitaker story set in sixteenth-century Spain after the Armada (possibly entitled *The New Armada*) which was replaced by *The Reign of Terror* [1964 – see Volume 3]. Blake's career began in the theatre, running Lincoln Rep. He entered the television industry in May 1962, and at the BBC worked on *Dr Finlay's Casebook, Compact, 199 Park Lane, The Man in the Mirror, Death is a Good Living* and *Z Cars.* Blake had a great sense of fun, and the cast quickly warmed to him.

Frazer Hines was contracted for *The Abominable Snowmen* and *The Ice Warriors* on Friday 28 July, the same day that Deborah Watling was contracted for the Yeti serial alone – an option which had been discussed when she joined the series in April.

Below: Travers accuses the Doctor of murder!



Keeping it in the family

The serial was to be one of Watling's favourites. She was now settling into the series and enjoyed working with Lloyd's team. Watling suggested her father, Jack Watling, for the role of Travers when she was given a copy of the script in advance; Innes Lloyd agreed that this was a good idea and asked her to suggest the role to her father over tea that evening. Jack Watling was best known for the ATV drama series *The Plane Makers* and *The Power Game,* but had also appeared in films such as *The Winslow Boy, Meet Mr Lucifer, The Admirable Crichton* and *A Night to Remember.* Other casting took place in early August.

Sylvia James now supervised make-up, taking over from Gillian James. Likewise, Martin Baugh took over costume design, inheriting the post from Sandra Reid. Baugh had joined the BBC in 1965, coming from costume design at the Mermaid Theatre. The set designer was Malcolm Middleton. ■

Production

The first film work undertaken on the serial was at the BBC's Ealing Film Studios from Wednesday 23 to Friday 25 August. This included all the scenes set in the Yeti cave for Episodes One, Two and Four which required the use of controlled effects, and also all the model work for the serial. The visual effects designers on the serial were Ron Oates and Ulrich Grosser. Grosser moulded latex hands and feet for the Yeti costume, while the radio-controlled Cybermats from *The Tomb of the Cybermen* were cannibalised for mechanisms to fit in the spheres; Jack Kine also assisted with some of the work on this serial.

The actors required at Ealing were Frazer Hines, Deborah and Jack Watling, Charles Morgan, as Songsten, and Reg Whitehead. Whitehead was chosen to operate one of the Yeti outfits due to his height, and had previously appeared as Cybermen in *The Tenth Planet* [1966 – see Volume 8], *The Moonbase* [1967 – see Volume 9] and *The Tomb of the Cybermen*.

Four Yeti costumes were made at a cost of £100 each from a design by Baugh. They stood to a height of almost seven feet, with fun-fur skins built over a light bamboo frame (to give a bulky appearance) and were finished off with three-fingered rubber claws and feet (painted white with enamel for extra details). The body was effectively one large section, fastened up the back, with a large head of darker fur fitting over it. The operators could see out through a small metal gauze located just under the 'nose'. The costumes were extremely hot

Above: Fury friends – Troughton discusses the next scene with a Yeti.

in studio, with the actors inside wearing T-shirts and shorts. Built into one of the costumes was a box housing the cavity for a control unit. This was covered by the fur hanging down from the Yeti's head, and could be lifted up as required in the script.

At the back of the cave set were 35 silver control spheres arranged in a tetrahedron. When Jamie brings part of the cave tunnel down at the start of Episode Two, lightweight polystyrene boulders were dropped on Whitehead's Yeti. This sequence bridging the first two episodes was filmed on the Wednesday and Thursday, with Friday spent on the scenes involving Morgan and Watling for Episode Four. The expanding mass that represented the Great Intelligence's physical form in Episodes Four to Six was provided by the BBC Visual Effects foam generator, a piece of firefighting equipment which had already been used in *The Tomb of the Cybermen*. Bernard Wilkie supervised some of these scenes, with the machine pumping foam through a concealed tube to the pyramid plinth. The lightweight pyramid was split on cue by an electronic detonator, allowing the foam to flow out from its shattered remains. The filming at Ealing also included model shots of the foam seething out of the cave mouth, and the cave exploding at the end of Episode Six. Lighting effects were used to make the mass glow in the night-time model shot which ended Episode Five. A model of the Detsen monastery was also seen briefly as the Doctor gazed down the valley at the start of Episode One.

Below: "Just a little bit of lippy, darling, and you'll look smashing."



Location filming was scheduled to take place in Wales from Monday 4 to Saturday 9 September, with the crew based at Bangor. The venues were the Nant Ffracon Pass and Ogwen Lake in Snowdonia. The Snowdonia locations were chosen with help from a local mechanic, Mr Jones, who pointed out where the 1958 movie *The Inn of Sixth Happiness* had been filmed. The cast required for the location shoot consisted of Troughton, the Watlings, Hines, Morgan, David Baron (as Ralpachan) plus the four Yeti: Whitehead, Tony Harwood, Richard Kerley and John Hogan. Again chosen for their height, Harwood, Kerley and Hogan had also been Cybermen in *The Tomb of the Cybermen*. Lincoln and Haisman went along to watch the intermittent filming during the week; unfortunately there was no accommodation available, so Mervyn Haisman and his wife Vina ended up sleeping in their car.

Over the summer break, Troughton had holidayed in France with his second family and then returned to London to spend time with his first family. While in France he had been sent the scripts for the serial, writing delighted to Soskin to comment: 'Sooper script specially No 6. Very happy. Thank you. Do some more please. Pat T.' His sons, David and Michael, were going



Left: "Dad, stop embarrassing me!" Travers actor Jack Watling threatens real-life daughter Deborah.

to travel to Wales with their father to attend the location shoot, but two days before they were due to depart David was taken ill with flu and these arrangements were cancelled.

Although Wednesday 6 September was meant to be the rest day for the crew, shooting had to continue as the first two days had been spent sheltering from the rain (with Troughton going fishing when it was clear that no filming was possible); the bad weather on location made the Yeti costumes flop and look more cuddly than threatening. David Baron, whose scenes with Jack Watling for Episode Six were due to be filmed first, had to be retained until the Wednesday. There was also a notable lack of snow which the crew had hoped would give the landscape the illusion of being the Himalayan peaks.

The rain continued through the week making the hillside very slippery – particularly for the four actors in the heavy Yeti costumes. "I don't think I'll ever forget the sight of a troop of Boy Scouts coming unexpectedly on a Yeti," recalled Innes Lloyd of the location shoot in the fanzine *The Doctor Who Review*. Two German students who were camping on the hillsides were similarly surprised to wake and see Yeti nearby one morning.

When not filming, the cast wrapped themselves up in extra clothing and took swigs from a flask of vodka carried by Blake. One of the Yeti costumes was adapted to portray a 'real' yeti for the final scene of the serial. All its excess stuffing and framework were removed, allowing the actor to run away from Travers (the bulky Yeti could only move slowly). The production team used hairdryers to keep the Yetis' fur dry after each rainstorm, re-fluffing their hides. For this story, the Doctor's costume was augmented by a bulky fur coat (although Troughton himself sported a duffle coat between takes).

Ganging up

One of Deborah Watling's fondest memories from her time on the series was the sequence in Episode Two where Victoria and Jamie encounter Travers for the first time on the hillside, with her collapsing in a fit of giggles the first time she came face-to-face with her father. Jack Watling quickly bonded with Troughton and Hines, and his daughter found the three ganging up on her. One morning, she discovered the three men sipping brandy behind one of the BBC vans to keep warm... only to be told that at the age of 19 she was too young to join in!

The TARDIS prop was transported to Wales but assembled incorrectly. Facing the opening doors, the notice about the use of the telephone appeared on the right-hand door instead of the left-hand one.

Publicity for the new series meant that the crew was accompanied by a BBC photographer who took shots of Travers finding Jamie and Victoria, various scenes outside the TARDIS in Episodes One and Four, the Doctor finding John's corpse in

THE ABOMINABLE SNOWMEN

STORY 38



Connections: Monastery

- The Detsen monastery takes its name from Trisong Detsen/Detsän, who was Emperor of Tibet from 755-97 – one of the three 'Dharma Kings' who helped bring Buddhism to Tibet. Khrisong's name would also seem to have been inspired by Trisong Detsen as the translation of the name is 'khri srong lde btsan'.



Episode One, plus scenes of the BBC team at work and the actors sheltering from the rain. Night filming took place for the attack on Travers' camp at the start of Episode One and for several scenes of Travers, the Doctor and Jamie in Episode Three. An interview by Ted Brown with Innes Lloyd and Patrick Troughton was broadcast by BBC Wales in *Wales Today* on Thursday 7 September, having been filmed by a local crew the previous day. Both Frazer Hines and Gerald Blake took silent, colour 8mm film of the location work. Deborah Watling hated the tweed outfit she had to wear as Victoria, and Hines wore fireman's trousers under his kilt to keep warm between takes.

Rehearsals for the serial took place back at the familiar venue of St Helen's Church Hall in St Helen's Gardens, London from Monday 11 September. Instead of a two-week period to rehearse and record the first two episodes, it was decided to follow the week of rehearsals with two consecutive recording days. Episode One was to be recorded in Lime Grove Studio D (the venue for the whole serial) on Friday 15 September, with Episode Two recorded the following evening. After this, recording would remain on Saturdays for the next few months, with production running three weeks ahead of schedule. This was something that Lloyd was conscious of, since with Christmas breaks and rewrites on *The Power of the Daleks* [1966 – see Volume 9], the 1966/7 series had ended up being recorded only a week in advance of transmission. By recording two episodes back-to-back, savings were made on the hire of actors and the sets only had to be erected once instead of twice.

Joining the cast for studio were Norman Jones and David Spenser. Jones was an old friend of Blake's having worked with him at Lincoln rep. Spenser was a young actor busy on radio and television and was the partner of Victor Pemberton; he was also a bit of a giggler and quickly made friends with the regular cast. In rehearsals for studio, guest star Wolfe Morris did his first work on the serial for the second episode. Morris (who had appeared in Nigel Kneale's 1955 play *The Creature,* which also concerned an expedition to hunt the yeti based in a remote monastery) did not actually appear in Episode Two, since Padmasambhava (referred to in the scripts as 'Padma') was not seen until Episode Three. The ancient Master spoke with two distinctly different voices; a soft and gentle tone when Padmasambhava spoke



Left: Behind the scenes of *The Abominable Snowmen*.

naturally and a harsh, hissing voice when he was possessed by the Intelligence. Morris initially took the production very seriously, but Troughton and Hines soon encouraged him to have more fun in rehearsals... and by the third day had him playing Padmasambhava with crossed eyes!

The sound effects of the Yeti (from Episode Three onwards after it had been revealed that they were robots), the hum of the pyramid in the cave, and the bleeping of the control spheres were all realised by Brian Hodgson at the BBC's Radiophonic Workshop. Hodgson had been assigned to work on *The Abominable Snowmen* in August and produced a total of 16 new sound effects for the serial.

Episode One was recorded in studio from 8.00pm to 9.15pm. The serial title, writers' credit and episode number were not superimposed until after the initial film sequence in which Travers' companion was murdered, and was shown over a shot of the blizzard swept mountain – a piece of stock footage run on the TARDIS scanner screen.

For its appearance in Episode One of *The Abominable Snowmen*, the TARDIS control room underwent some modifications since its last appearance (in *The Tomb of the Cybermen*, shot in June). The scanner screen was now a television monitor mounted in a large dark roundel at the right of the TARDIS control room, placed above a set of instruments with which the view on the screen could be directed (as used by Victoria and Jamie in the episode). Next to this was a control panel of dials and meters placed in a recessed bay that also housed some of the more familiar TARDIS props. For this first scene, Watling wore her outfit from *The Tomb of the Cybermen* as a mark of continuity to the previous story, changing into her warmer jacket and trousers during a recording break after the film sequence of the Doctor gazing down at the monastery. This was the first of four recording breaks during the taping of Episode One with the second to strike the TARDIS set after use, the third to allow Troughton to move from the courtyard to the cell set, and the fourth took place just after the last scene in the cell.

The courtyard set of the monastery included a large Buddha statue, and the main gate to the left of camera led to a small exterior set

Connections: Little star



- While imprisoned in the monastery, the Doctor amuses himself with his recorder, playing the eighteenth-century French melody *Ah! vous dirai-je, maman* – better known in the English-speaking world, from 1806, as the nursery rhyme *Twinkle, Twinkle, Little Star*.

Right: Khrisong uses the Doctor as Yeti bait.

outside the monastery walls, also linked by connecting windows. Sound on the monastery sets was frequently echoed to give an impression of vastness. When the gates of the courtyard were opened, the same icy wind sound effect dubbed onto the film sequences was used. No specially recorded music was arranged for the serial, with the only background 'music' being the chanting of the monks from stock records. In Episode One, the penultimate scene used 50 seconds of *Morning Prayer* chanted by the monks of Sakya Set from a BBC library record. As with all the episodes of the serial, the instalment closed with the new 1967 version of the theme tune played from the beginning. Editing of the episodes was generally done on the Monday following recording in a four-hour session.

Episode Two was recorded on the following evening from 8.30pm to 9.45pm, the proposed schedule for the serial up to Episode Five. The camera rehearsals were attended by a BBC photographer who took publicity shots of the Doctor in his cell and scenes outside the main gates. New sets were introduced for Padmasambhava's sanctum (although the character himself was hidden behind a curtain) that was connected to a set for the outer sanctum. The inner sanctum was dressed with burning torches, and recording breaks allowed cameras to be repositioned for shots showing Padmasambhava's point of view of Abbot Songsten through the gauze curtain. Unlike Episode One, the three opening caption slides were superimposed over the title sequence (as they would be up to Episode Five).

A Yeti (played by Whitehead) was required in studio for the scene in which one of the creatures is captured in a net by Jamie and the monks. The recording of Episode Two also saw the first use of Oates' radio-controlled control sphere, a prop containing a small motor that drove caterpillar tracks projecting through the globe. Another sphere was manipulated from beneath a shallow layer of soil as it lay on the small set outside the main gates. The episode ended with the captions rolling over a shot of the radio-controlled sphere moving slowly along the base of the Buddha statue as the picture faded to black.

Connections: When I say run...

- "Jamie – when I say run, run," says the Doctor. "Run like the wind..." This was a regular instruction used by the Second Doctor, having previously given it in *The Power of the Daleks* [1966 – see Volume 9], *The Faceless Ones* [1967 – see Volume 10], *The Evil of the Daleks* [1967 – see Volume 10] and *The Tomb of the Cybermen* [1967 – see Volume 10].



Tunes for the recorder

Episode Two used a total of 50 seconds of *Morning Prayer* over two inserts (one of the monks passing through the cloisters to the courtyard and towards the end of the episode as a monk knelt before the Buddha statue), with the only other musical contribution being Patrick Troughton's rendition of *Twinkle, Twinkle, Little Star* on the recorder during his opening scene in the cell.

Rehearsals for the remaining episodes ran from Tuesdays to Fridays at St Helen's. On Tuesday 19 September, *Doctor Who* was discussed on a pilot for a new BBC programme in which viewers aired their feelings about the Corporation's output. The programme, *Talkback,* was hosted by David Coleman. High on the agenda was the subject of violence and bad language on television, and *Doctor Who* came in for criticism on the grounds of horror and violence. The series' original story editor, David Whitaker, appeared in the studio to talk about the Daleks and the show in



general, and field questions from parents concerned about the level of horror in serials such as *The Smugglers* [1966 – see Volume 8] and *The Macra Terror* [1967 – see Volume 10].

Episode Three was recorded on the evening of Saturday 23 September (the day after Hines celebrated his 23rd birthday), with all four Yeti operators needed at Lime Grove for the scene in which Khrisong is attacked while searching for the sphere outside the gates. The hands of Padmasambhava now appeared on screen (moving the model Yeti) with Wolfe Morris' hands made up to appear very aged. Again, Blake used point-of-view shots of Padmasambhava looking at Songsten. Twenty-three seconds of *Morning Prayer* was used in the episode. Eight recording breaks were scheduled: these allowed the regulars to move from the meeting room to the courtyard to look for the sphere, to set the moving sphere in place, and to allow various camera moves mainly for the shots in Padmasambhava's sanctum. Troughton ad-libbed the line "they came to get their ball back" after the Yeti retrieved their control sphere.

The sight of the sphere moving along on its own caused a great deal of mirth in studio, with Patrick Troughton and Norman Jones in particular unable to get through a scene without laughing. "Patrick and I corpsed rigidly and consequently were banned from the studio! So they had to shoot us in different parts of the studio, supposedly talking to each other because we could not keep straight faces," recalled Jones in the fanzine *Shada*. A lightweight sphere manipulated by wires was used to take over from the radio-controlled version in the shots of the sphere climbing

Connections: Say a little prayer...

Each of the six syllables of the 'Jewel of the Lotus' prayer chanted by Victoria has a particular meaning: *Om* symbolises 'the practitioner's impure body, speech, and mind'; *mani*, meaning jewel, symbolises the 'intention to become enlightened'; *padme*, meaning lotus, symbolises wisdom; and *hum* symbolises indivisibility.



up the side of a table and then moving across the Yeti's chest. The closing credits were then rolled over a shot of the newly arisen Yeti that faded to black.

On Monday 25 September, Troughton, Hines and Watling spent their day off at Ealing filming scenes for *The Ice Warriors*. Rehearsals for Episode Four took place from Tuesday 26 to Friday 29 September, but Deborah Watling was required for further filming on Thursday 28 and Friday 29. It was on Wednesday 27 September that Bryant, certain of the success of the Yeti, commissioned Haisman and Lincoln to devise a six-part sequel for production later in the series.

The first edition of *Talkback* was broadcast live on Tuesday 26 September, including a 29-second extract from Episode Four of *The Tomb of the Cybermen*. Since this first serial of the new series had aired, it was now the prime target for complaints about violence in a discussion with the studio audience similar to that in the untransmitted pilot. Although Innes Lloyd was originally to have taken part in the programme, he was unable to attend. With Bryant also busy on *Doctor Who* and former story editor Gerry Davis now working on *The First Lady*, it fell to the co-writer of *The Tomb of the Cybermen*, Kit Pedler, to defend the serial in a discussion with seven concerned parents in the studio. A videotape insert featuring one mother discussing violence in the series was also shown, along with comments from a Mrs Pailthorpe and 'vox pops' of children on film. The 50-50 split views of the panel were reported in the *Daily Express* the following day.

Episode Four was recorded at Lime Grove on Saturday 30 September. Only one Yeti was required in studio, with Whitehead appearing as the creature that comes to life at the start of the episode and escapes across the courtyard. Latex make-up was used on Morris to enlarge his head and give him an aged, wrinkled look for the revelation cliffhanger of the episode as he summons Victoria into his sanctum. The studio session was scheduled to have eight recording breaks which meant most scenes were recorded individually; some of the breaks were scheduled to allow actor movements such as Charles Morgan (Songsten) moving from the courtyard to the sanctum.

Larking around

Deborah Watling's day off, Monday 2 October, was again spent at Ealing working on *The Ice Warriors* before she joined rehearsals for Episode Five of *The Abominable Snowmen* from Tuesday 3 to Friday 6 October. On the Tuesday, on the second edition of *Talkback*, David Coleman commented on the *Doctor Who* item from the previous week and introduced a film of a schoolboy called Anthony Smyth trying to explain why time travel in *Doctor Who* was impossible with a (rather garbled) reference to Einstein's theory of relativity.

Shortly before recording Episode Five, the scene in which Jamie and the Doctor discuss the mesmerised Victoria in the meeting room was substantially reduced. Episode Five was recorded on Saturday 7 October. As usual, there was quite a bit of larking around between the regular cast in rehearsals: in the scene where Jamie drops a stool behind Victoria to see if she can be brought out of her trance, Jack Watling and Frazer Hines instead dropped a massive box full of props behind Deborah Watling



Left:
The Yeti trap is sprung!

– apparently frightening her out of her wits. There was also one scene where Watling had to mime as though in a trance, with her dialogue being spoken off-camera by Morris for the sequence where Padmasambhava speaks through Victoria's mouth.

The scene in which the Yeti topples the huge Buddha statue and kills Rinchen was achieved without harming the prop. Visual effects also provided a variety of other lightweight props for the Yeti to smash in these final two episodes.

The closing captions were rolled over a shot of the seething mass in the cave, fading to black. Unfortunately, the large number of recording breaks and technical complexity meant that the team overran the studio time by 10 minutes, completing recording at 9.55pm. Ten seconds of *Morning Prayer* was heard towards the end as the monks pray for the final time at Detsen. Ten recording breaks were scheduled in total during the evening, mainly for camera moves.

Following rehearsals from Tuesday 10 to Friday 13 October, Episode Six was recorded from 8.15pm to 9.45pm on Saturday 14 October. For the climax of the episode, the Yeti costumes were fitted with flash charges that were detonated on cue electronically. In the mental confrontation between the Doctor and Padmasambhava, a burning torch moved past the Doctor's head outside the sanctum by means of wires, while inside hidden gas jets were used to control the ferocity of the burning bowls and torches around Padmasambhava's throne. As the control pyramid was smashed, images of the mountain cave exploding and Padmasambhava dying were superimposed on the screen.

A short film insert of a prosthetic of Padmasambhava's head melting was abandoned from the finished Episode Six because of its horrific nature, and replaced by a shot of Wolfe Morris in studio instead.

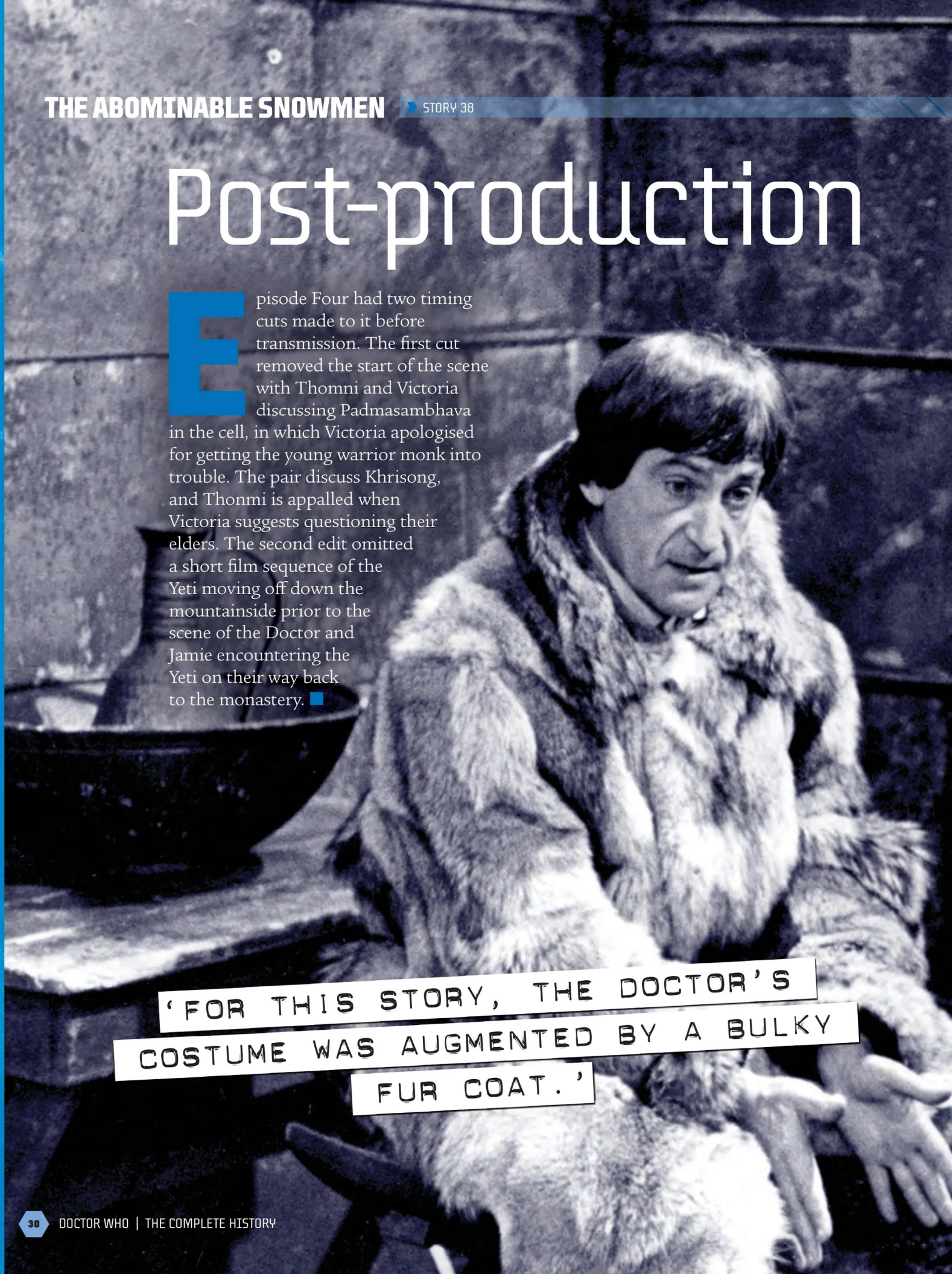
Five recording breaks were scheduled, mainly to allow the cast to move between sets. This final episode used 48 seconds of a different prayer, *Offering to God of Sakya,* from the same BBC library disc of the monks of Sakya Set as Detsen is re-inhabited. The closing credits rolled over a shot of the hillside after the TARDIS dematerialises, with the dying notes of the Doctor's recorder left floating in the air. At the end of the episode, a slide caption reading 'Next Week: *Dr Who and the Ice Warriors*' was superimposed (although on transmission this was replaced by a specially recorded trailer sequence). ■

PRODUCTION

Wed 23 - Thu 24 Aug 67
Ealing Film Studios (Int Cave - Jamie and Victoria)
Fri 25 Aug 67 Ealing Film Studios (Int Cave/Model Filming)
Mon 4 Sep 67 Nant Ffrancon Pass, Gwynedd, Wales (Himalayan Terrain/Rocky Terrain)
Tue 5 - Sat 9 Sep 67
Nant Ffrancon Pass (Ext Cave/Rocky Terrain/ Mountainside)
Fri 15 Sep 67 Lime Grove Studio D (Episode One)
Sat 16 Sep 67 Lime Grove Studio D (Episode Two)
Sat 23 Sep 67 Lime Grove Studio D (Episode Three)
Sat 30 Sep 67 Lime Grove Studio D (Episode Four)
Sat 7 Oct 67 Lime Grove Studio D (Episode Five)
Sat 14 Oct 67 Lime Grove Studio D (Episode Six)

Post-production

Episode Four had two timing cuts made to it before transmission. The first cut removed the start of the scene with Thomni and Victoria discussing Padmasambhava in the cell, in which Victoria apologised for getting the young warrior monk into trouble. The pair discuss Khrisong, and Thonmi is appalled when Victoria suggests questioning their elders. The second edit omitted a short film sequence of the Yeti moving off down the mountainside prior to the scene of the Doctor and Jamie encountering the Yeti on their way back to the monastery. ■



'FOR THIS STORY, THE DOCTOR'S COSTUME WAS AUGMENTED BY A BULKY FUR COAT.'

Publicity

- There was no major promotional article in *Radio Times* for that week to introduce viewers to the new story. Instead, the item *Instant Countryside* appeared in the *Round & About* sections of the magazine when Innes Lloyd recounted the problems of finding a Tibetan location in North Wales.

- A photo of Deborah Watling, taken on location for the serial, appeared in the trade paper *Television Today* to promote *The Abominable Snowmen* on Thursday 5 October.

- Deborah Watling was the subject of a photo feature in the *Daily Mirror* on Saturday 7 October to promote the second episode with the paper noting: 'Saturday is Watling night on BBC-TV. And soon the family will be taking up even more viewing time. Already 19-year-old Deborah Watling plays Victoria, the pretty assistant to Dr Who... Her father, Jack Watling, plays opposite her – as the bearded "baddie", a mad British explorer called Travers. And in a fortnight, a third member of the Watling family, 24-year-old Dilys, is to be the regular Saturday-night girl in the BBC's new crazy comedy show *Twice a Fortnight*.' Jack's actress wife Patricia commented: "They all like to watch each other's performances. Now we shall all be viewing on Saturdays. But I'm the sternest critic of them all."

- Patrick Troughton featured with the Yeti in the October edition of the BBC magazine *Ariel*.

Main picture: Mulling things over in the monastery.

Broadcast

- *The Abominable Snowmen* began transmission on BBC1 on Saturday 30 September. While the preceding serial, *The Tomb of the Cybermen,* had been shown at 5.50pm, the Yeti story was now shifted back to 5.25pm, a slot vacated by *Juke Box Jury* (to allow *Dee Time* and *Dixon of Dock Green* to join the BBC Saturday line up).

- Because of the Welsh location shooting, BBC Wales decided to showcase the serial and allocate it more of a prime time slot, generally at around 6.45pm while the rest of the network screened *The Monkees*; in turn, the 5.25pm slot for BBC Wales was occupied by the quiz show *Mi Hoffwn I*.

- The ITV competition for *The Abominable Snowmen* was generally weak; ATV-London screened re-runs of the film series *Sir Francis Drake* and most other regions opted for the sitcom *Just Jimmy*.

- Ratings for *The Abominable Snowmen* were similar to those for both *The Tomb of the Cybermen* and the previous series, with the audience growing as the nights grew colder and darker. Because of the change in time slot, *Doctor Who* was now starting 10 minutes into a regional programme on the ITV network, and then running 10 minutes into the news from ITN.

- A 'spine-chilling episode' was how Huw Wheldon, the controller of programmes (television) referred to Episode Five of the serial when *Doctor Who* was discussed at the BBC Programme Review Board on Wednesday 1 November.

- To re-iterate the popularity of the Yeti, a letter from "a mad Yeti fan" featured on *Junior Points of View* on Friday 8 December.

- *The Abominable Snowmen* was sold for broadcast abroad, being shown in Australia, where it was shown uncut with a 'G' rating; Hong Kong; Singapore; New Zealand; Gibraltar; Zambia; and Nigeria.

- The 405-line video recordings of *The Abominable Snowmen* were cleared to be wiped on Monday 21 July 1969, although only Episode Four was erased at this time. The remaining episodes were cleared for destruction again on Monday 22 September 1969, but on this occasion only Episodes One and Two were apparently wiped. Episodes Three, Five and Six were then scheduled for wiping one final time on Thursday 25 September 1969. Although the serial still existed in 1974 in the form of 16mm film recordings made for overseas sale, by 1978 the series had been junked by BBC Enterprises as being of no further marketable value. Fortunately, Episode Two was returned by a private film collector in February 1982 shortly after a search for missing episodes



Above: Filming scenes in chilly conditions.

was launched in earnest. This existing instalment was shown as part of the *Second Doctor Selected Gems* at the National Film Theatre in London on Sunday 30 October 1983 as part of *Doctor Who – The Developing Art,* and the episode was latterly screened at other arts cinemas around the country including Tyneside on Monday 12 December 1983 and Bradford on Friday 8 June 1984.

- The existing episode was also screened as one of the two Yeti rarities on BSB's *Doctor Who* weekend on both Saturday 22 and Sunday 23 September 1990. It was shown again at the National Film Theatre on Wednesday 4 March 1998.

- Film sequences for Episode Two also exist on 35mm black-and-white film, which includes the earliest surviving *Doctor Who* out-take. In the shot of Travers, Jamie and Victoria running downhill towards the monastery, Deborah Watling slips over at the very end and vanishes out of the picture with a little shriek. Because this is the original film played into studio during recording, the sequences are longer than the sections used in the actual programme. In 1993, a few seconds of film sequences from Episode Four were discovered in the Visual Effects Department film report on *Late Night Line-Up* shown on Saturday 25 November 1967 (this comprises the Yeti and Songsten arriving outside the cave and the crash-zoom in on the Yeti standing by the TARDIS). All six episodes of the serial were photographed by John Cura and exist as a set of about 350 telesnaps.

- After Haisman and Lincoln severed their ties with *Doctor Who* in 1968, Haisman and his wife, Vina, felt that the storyline of *The Abominable Snowmen* would make an excellent novel. Vina accordingly adapted the

THE ABOMINABLE SNOWMEN

STORY 38



Above: Victoria faces new horrors.

scripts as *The Yeti*; the Doctor became a scientist called Professor Murray who was accompanied by his sons John and Paul, and Professor Travers was rewritten as Major Travers. *The Yeti* was submitted to the Michael Bakewell Associates agency, founded in 1971, but no publisher was found. Subsequently, Haisman himself looked at adapting the novel into a screenplay and developed *The Intelligence* which was submitted to Walt Disney as a possible adventure film. This time, Professor Murray/the Doctor became none other than Professor George Challenger, the aggressive scientific adventurer created by Sir Arthur Conan Doyle for his 1912 tale *The Lost World*; Challenger was accompanied by his children, 16-year-old John and 15-year-old Paula. Set in 1923, the screenplay opened with Challenger and his offspring heading for the Detsen monastery with a Sherpa guide called Khedru. After setting up camp, John saw a shadowy shape which deeply unsettled Khedru. That night, screams were heard but Khedru brandished his rifle and refused to let the Challengers investigate. When John and Paula awoke next morning, their father had left a note saying that Khedru had deserted and he was heading to Detsen for help. The narrative then continued very closely adhering to *The Abominable Snowmen* with Thonmi renamed Thomni. The holy bell of Detsen had gone missing in 1823 and Challenger had last visited 20 years earlier, Challenger needed to collect his device to trace radio waves from his camp on the mountain, and the American-educated John sang the song *Yankee Doodle Boy* to himself to resist mental domination by the Intelligence.

ORIGINAL TRANSMISSION

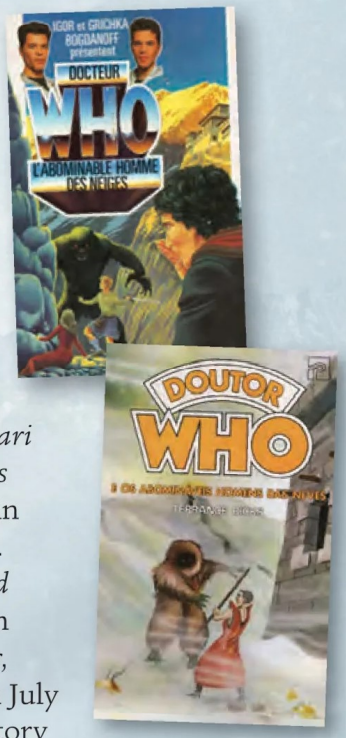
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode One	Saturday 30 September 1967	5.25pm-6.50pm [1]	BBC1	22'57"	6.3M (57th)	50
Episode Two	Saturday 7 October 1967	5.25pm-6.50pm [2]	BBC1	23'15"	6.0M (71st)	52
Episode Three	Saturday 14 October 1967	5.25pm-6.50pm [1]	BBC1	23'55"	7.1M (51st)	51
Episode Four	Saturday 21 October 1967	5.25pm-6.50pm [1]	BBC1	24'15"	7.1M (60th)	50
Episode Five	Saturday 28 October 1967	5.25pm-6.50pm [1]	BBC1	23'51"	7.2M (61st)	51
Episode Six	Saturday 4 November 1967	5.25pm-6.50pm [1]	BBC1	23'31"	7.4M (56th)	52

[1] Shown by BBC1 Wales from 6.45pm-7.10pm

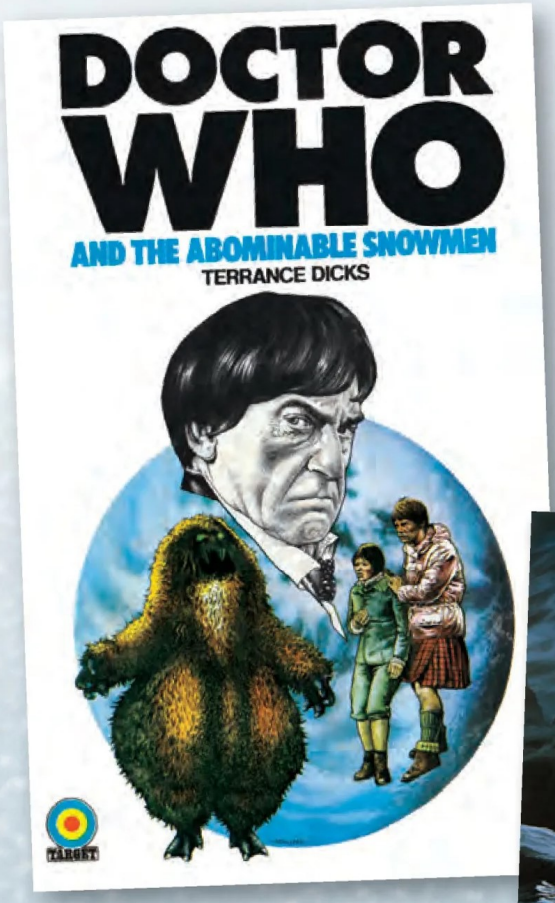
[2] Shown by BBC1 Wales from 6.35pm-7.00pm

Merchandise

With a few minor changes and edits, Terrance Dicks novelised Haisman and Lincoln's story as *Doctor Who and the Abominable Snowmen*, the first novelisation of a Second Doctor story. The book, with interior illustrations by Alan Willow and cover art by Chris Achilleos, was published by Target in paperback in November 1974. After a minor revision with the new logo in March 1978, a new cover (omitting the Doctor and concentrating on the Yeti) by Andrew Skilleter was issued in early 1983, with the book renumbered as Book 1 in the alphabetically sequenced Target range. A hardback version was published by WH Allen in January 1985, and the book has also been published abroad as *Docteur Who: L'Abominable Homme Des Nieges* (French translation by Corine Derblum for Editions Garanciere in August 1987), *Doktor Kim Ve Korkunc Karadomlari* (in Turkey) and *Doutor Who E Os Abominaveis Homens Das Neves* (in Portugal by Editorial Presenca). A new edition of *Doctor Who and the Abominable Snowmen,* with an introduction by Stephen Baxter, was published by BBC Books in July 2011. The script book for the story planned for release by Titan in Spring 1995 was never issued, although a cover painting was completed by Alister Pearson. Mervyn Haisman's wife adapted the serial as an unpublished non-*Doctor Who* novel by rewriting the roles of the Doctor, Jamie and Victoria.



Above: French and Portuguese editions of the novelisation.

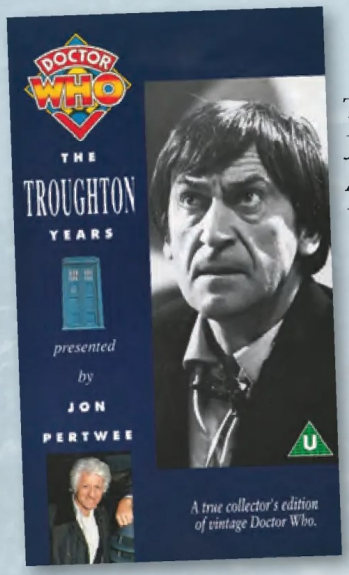


Abominable soundtrack

With narration from Frazer Hines, recorded on Tuesday 5 April 2001, the off-air soundtrack of all six episodes of *The Abominable Snowmen* was released by BBC Worldwide in July 2001. It was rereleased again, alongside the soundtrack for *The Web of Fear* [1968 – see page 108], in April 2003, available on CD or as an MP3. In January 2009, an unabridged reading of the novelisation was released, this time read by David



Left: Original edition of the novelisation with its Chris Achilleos cover, and Andrew Skilleter's painting for the reprint.



Troughton (son of Patrick). In July 2003, a CD box set of *The Abominable Snowmen* and *The Web of Fear,* entitled *Doctor Who: Yeti Attack,* was made available. The off-air soundtrack of *The Abominable Snowmen* was included as part of AudioGO's *The Lost TV Episodes: Collection 4* in February 2012.

A sound effect from *The Abominable Snowmen* was part of Silva Screen's *Doctor Who: The 50th Anniversary Collection* CD in September/November 2014.

Above: *The Troughton Years* video release, containing a slightly edited version of Episode Two.

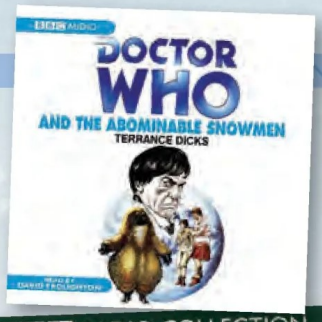
Top right: Audio releases of the novelisation and the TV soundtrack.

Right: *Lost in Time,* featuring a more complete version of the surviving episode.

Yeti models

A BBC Video Special of *The Troughton Years* was released in June 1991. Written and produced by John Nathan-Turner and presented by Jon Pertwee, it included the surviving Episode Two of *The Abominable Snowmen*. For this release a short edit of a few seconds was made to the episode to remove a section of the film where the soundtrack was missing; this was at the start of the scene where the Doctor examines the prone Yeti.

Frazer Hines' 8mm film of the location shoot for the story was included on Reeltime Pictures' *Myth Makers 31* videotape in 1994, while Gerald Blake's footage appeared on the documentary *The Doctors: 30 Years of Time Travel and Beyond* issued on videotape by Mastervision in September 1995; this was also released on DVD in May 2002.





The short extracts which appeared in *Late Night Line-Up* were included on the DVD for *The Tomb of the Cybermen* released in January 2002, which also included the soundtrack of the trailer for *The Abominable Snowmen* broadcast on Saturday 23 September 1967.

Lost In Time was released on DVD by BBC Worldwide in November 2004. This triple DVD set featured many surviving episodes and clips including Episode Two of *The Abominable Snowmen*, with commentary by Deborah Watling. The DVD also included the surviving clips from the story. For this release, the missing few seconds of the Doctor's speech were reconstructed word-by-word from dialogue spoken by Patrick Troughton in other episodes.

A range of A4 colour art prints of Chris Achilleos' *Doctor Who* book cover art, including images from *The Abominable Snowmen*, were available for £10 each in July 2005.



Models of the Yeti were produced by Fine Art Castings for their 40mm range in 1985. Harlequin Miniatures issued metal models of a Yeti and an attacking Yeti in 1997. Alector also produced Metal Miniatures of the Yeti in December 2012. These were exclusively available (unpainted or painted) from The Who Shop. ■

Cast and credits

CAST

Patrick Troughton Dr Who
Frazer Hines Jamie
Deborah Watling Victoria

with

Jack Watling Travers
Wolfe Morris Padmasambhava [2-6]
David Spenser Thonmi
Norman Jones Khrisong
David Grey Rinchen [1-5]
Raymond Llewellyn Sapan
Charles Morgan Songsten [2-6]
David Baron Ralpachan [2-6]
Reg Whitehead Yeti
Tony Harwood, Richard Kerley Yeti [2-6]
John Hogan Yeti [3-6]

UNCREDITED

Reg Whitehead John (corpse)
Pat Gorman, Crawford Lyle, Richard King, Michael Durham, Antonio de Maggio, Barry Dupres Warrior Monks (inc Khendon, Khedru, Khedron)
Richard Atherton, Bobby Beaumont, Terry Nelson, Charles Finch, Jack Rowland, Roger Bowdler Lamas (inc Sambhota, Ghentun)

CREDITS

Written by Mervyn Haisman and Henry Lincoln
Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Story Editor: Peter Bryant
Costumes: Martin Baugh [6]
Make-up: Sylvia James [6]
Sound: Alan Edmonds [6,
Norman Bennett supervised Episodes
One and Two uncredited]
Lighting: Howard King [6]
Film Cameramen: Peter Bartlett, Ken Westbury
Film Editor: Peter Barnikel
Visual Effects: Ron Oates, Ulrich Grosser [6]
Designer: Malcolm Middleton
Producer: Innes Lloyd
Directed by Gerald Blake

Below:
A Yeti has his tummy tickled.





Profile

JACK WATLING
Professor Travers

Above: Watling as Travers in *The Abominable Snowmen*, alongside his daughter, Deborah Watling and Frazer Hines.

Jack Stanley Watling was born 13 January 1923 in Chingford, Essex, the son of a scrap metal dealer. He acted in school productions before attending the Italia Conti Stage School. Aged just 13 he appeared in stage show *Where the Rainbow Ends* at the Holborn Empire in 1936 and made uncredited film appearances in *Sixty Glorious Years* (1938), *Housemaster* (1938) and *Goodbye, Mr Chips* (1939).

A stage breakthrough came with wartime love triangle *Flare Path* by Terence Rattigan, playing Flight Lieutenant Teddy Graham, at the Apollo Theatre, London from 1942 for 18 months. Watling's own call-up took him, similarly, into the RAF – posted within London for much of his stint, he could appear on stage in the evenings. Rattigan cast him again in *The Winslow Boy* at the London Lyric (1945/6) as Dickie Winslow, a role he reprised in both a 1948 feature film and a 1949 BBC version.

Watling met actress Patricia Hicks during the war years and they had a son Adam and daughter Dilys (born 1943) before marrying on 10 June 1947. Adam was killed in a snowfall accident in 1952 but the family later grew with Deborah (born 1948), Giles (1953) and Nicola (1957), all residing in the rambling Alderton Hall near Epping. Despite father's misgivings, all went into acting. Deborah would become *Doctor Who* companion Victoria in 1967.

Watling's film career expanded in wartime with war pictures including *We Dive at Dawn* (1943), *Adventure For Two* (1943) and *The Way Ahead* (1944). Later waves of wartime nostalgia brought *The Sea Shall Not Have Them* (1954), *Reach For the Sky* (1956) and *Sink the Bismarck!* (1960).

In a boomtime for British film-making, Watling's roles took in quota quickie shorts *Private Information* (1951), *Stryker of the Yard* (1953) and *Dangerous Cargo* (1954) and fluffy efforts *Once a Sinner* (1951), *Meet Mr*



Lucifer (1952), *Nearly a Nasty Accident* (1961), *Mary Had a Little …* (1961) and *Three on a Spree* (1961). Film production slowed in the 1960s but Watling took roles in *A Night to Remember* (1958) and *The Nanny* (1965).

Television brought work in BBC plays *The Silver Cord*, *The Canvas Rainbow* and *The Winslow Boy*, all in 1949. Further plays included *Man of Two Minds* (1950), *The Silent Village* (1951), *A Month of Sundays* (1952), *A Fish in the Family* (1953) and *Mrs Dot* (1954), plus leads in serials *A Place of Execution* (1953) and *Crime on Our Hands* (1954).

By the 1950s, British film studios were making series for worldwide TV distribution and Watling featured in *Calling Scotland Yard* (1953), *The Adventures of Aggie* (1957), *The Adventures of Robin Hood* (1958), *William Tell* (1958/9), *HG Wells' Invisible Man* (1959) and *Danger Man* (1960). Popular TV guest slots included *Crime Sheet* (1959), *Suspense* (1960), *No Hiding Place* (1961 twice and 1967), *The World of Tim Frazer* (1961), *Ghost Squad* (1963), *Boyd QC* (1964), *Dixon of Dock Green* (1966 and 1967), *Emergency – Ward 10* (1967) and *Softly, Softly* (1968).

His best-known role however was as Don Henderson in aircraft industry melodrama *The Plane Makers* (1963-65) and boardroom sequel *The Power Game* in 1965/6.

Watling's daughter Deborah had appeared with her father in a *Power Game* episode and one of *This Man Craig* (1966) but in 1967 she returned the favour by suggesting Dad for the part of Travers in *The Abominable Snowmen*. He reprised the role in *The Web of Fear* but was unavailable for *The Invasion* [1968 – see Volume 13] with a revived third series of *The Power Game* in production. Deborah and her dad would be reunited as Hugh and Julie Robertson in BBC soap *The Newcomers* in 1969.

Watling guested in *Paul Temple* (1970), *Jason King* (1972) and *Harriet's Back in Town* (1972) and was Doc Saxon in RAF wartime drama *Pathfinders* (1972/3). Soap included *General Hospital* (1975) and two roles in costume serial *The Cedar Tree* (1977). The Watling family also ran the local Frinton Summer Theatre from 1974. TV in the 1980s included *Diamonds* (1981), *Rumpole of the Bailey* (1983) and *Fortunes of War* (1987).

His comedy career included *Hancock* classic *The Lift* (1961) and *The Charlie Drake Show* (1961), through to *Bright's Boffins* (1970), Spike Milligan's *Q6* (1975), *Lord Tramp* (1977) and *Doctor's Daughters* (1981, starring alongside daughter Nicky).

Watling's latter appearances included Frank Blakemore in *Bergerac* between 1989-91 and guest spots in *Jeeves and Wooster* (1990), *Crime Story* (1992), *The House of Eliott* (1993) and *Heartbeat* (1994). His final role was as Professor Travers in fan-produced video *Downtime* (1995). Watling died on 22 May 2001 in Chelmsford. ■

Left: Watling reprised his role of Travers in *Downtime*.



Left: Jack Watling in *Fortunes of War* from 1987.



THE ICE WARRIORS

STORY 39

In the far future, the Doctor and his friends discover that the Earth is in the grip of a new ice age. Unearthed from the ice, an alien warrior is revived and threatens the efforts to hold back the approaching glacier.



Introduction

In *Doctor Who*, Earth's nearest neighbours – Mars and Venus – have both developed intelligent life. And while the Venusians have only been mentioned in passing, Mars is apparently home to one of the series' popular recurring monsters – the Ice Warriors.

It's odd, though – in *The Ambassadors of Death* [1970 – see Volume 15] there was no mention of these Martians being detected by Mars Probe 7. They were conspicuous by their absence when the Doctor visited the red planet in *Pyramids of Mars* [1975 – see Volume 24]. In *The Waters of Mars* [2009 – see Volume 61] humans establish a base on the apparently deserted planet.

The Ice Warriors must have some way of remaining undetected, because in the latter half of the twenty-first century – shortly after *The Waters of Mars* – they attempt to invade Earth and make its atmosphere similar to that of their own planet [*The Seeds of Death*, 1969 – see Volume 14].

It's not such an issue in this, their first story. Varga and his fellow warriors have been trapped in a glacier for thousands of years and presumably left Mars long before humanity could investigate their world. Nevertheless, *The Ice Warriors* still has many unusual quirks.

Scientific principles seem a little topsy-turvy in this reality. Plants are described as giving off carbon dioxide, rather than absorbing it. Similarly, despite the fact that they seem to be cold-blooded reptilian creatures, the Martians dislike heat. This results in an amusing chink in their armour, seen in both *The Ice Warriors* and *The Seeds of Death*, where these powerful creatures are almost defeated by someone turning the heating up.

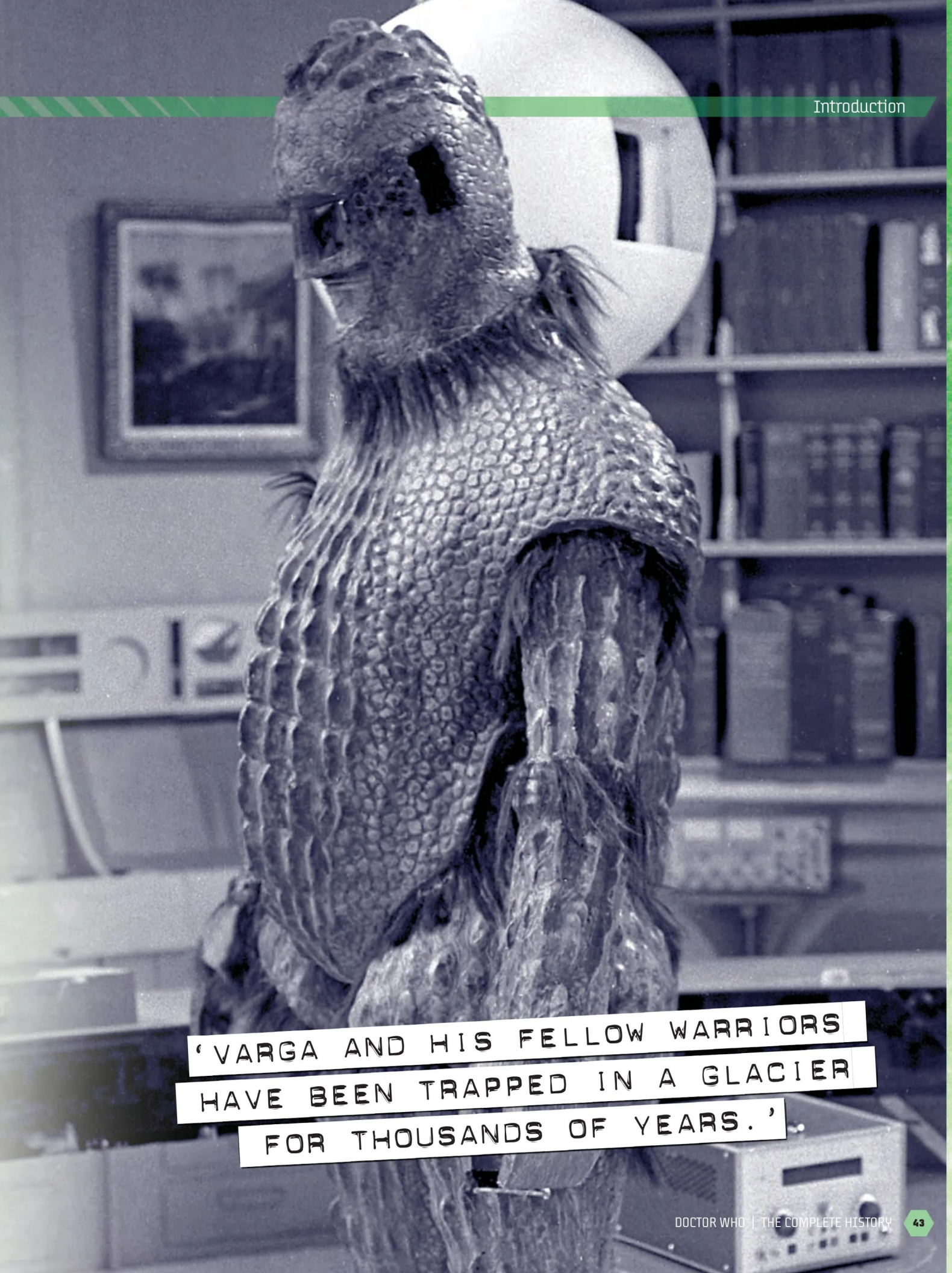
Even so, the Ice Warriors proved to be immensely popular. Their throaty, sibilant voices are not that far off the kind of voice that has become associated with a stereotypical *Doctor Who* monster. They are put together beautifully, with shell-like armour and scaly lizard-like skin.

As you will discover in the following pages, this design, and indeed the very nature of the monster itself, evolved as *The Ice Warriors* was made. Through a collaborative process the production team happened upon an enduring adversary which writer Brian Hayles would finesse in subsequent stories. *The Seeds of Death* introduced a hierarchy – with a new type of Ice Warrior in charge. *The Curse of Peladon* [1972 – see Volume 18] and *The Monster of Peladon* [1974 – see Volume 21] would introduce a political dimension.

In 2013, the Ice Warriors made a long-awaited return in Mark Gatiss' *Cold War* [see Volume 73] which revealed there was still more to learn about the Martians... ■



Right: Slaar – one of the Ice Warrior top brass, as seen in *The Seeds of Death*.



'VARGA AND HIS FELLOW WARRIORS HAVE BEEN TRAPPED IN A GLACIER FOR THOUSANDS OF YEARS.'

ONE

The control room of Brittanicus Base is a hive of activity. The ioniser has deteriorated to a dangerous level and Miss Garrett warns Leader Clent that in two hours' time it will cease functioning altogether. [1]

Clent decides to summon Scientist Arden back from the glacier where he is setting up some probes. But Arden's colleague Walters has discovered something in the ice.

The TARDIS lands outside the base. [2] The Doctor, Jamie and Victoria hide as two bearded men emerge; Penley and Storr. After they have gone, the Doctor, Jamie and Victoria enter the base, which contains a Georgian mansion. A woman in a futuristic outfit pins tags on them, designating them as scavengers. They enter the control room, where Clent, Garrett and other scientists are trying to restore the ioniser to working order. [3]

The Doctor warns Clent that there will be an explosion and tells the scientists how to avert disaster. The ioniser comes back under control.

Arden, Walters and their colleague Davis reveal a helmeted figure entombed in the ice, which Walters christens an "Ice Warrior". They are watched by Penley and Storr. There is an avalanche, [4] Davis is swept away and Storr's arm is broken.

Clent tells the Doctor that he and his friends will be evacuated to Africa unless the Doctor can meet their scientific standards. The Doctor deduces that they are in the middle of a new ice age due to lack of carbon dioxide in the atmosphere. [5] Garrett explains that they use the ioniser to hold back the glaciers.

Arden brings in the entombed Ice Warrior, sets the ice to melt slowly and leaves with Clent and Arden. The Doctor spots an electrical connection in the warrior's helmet and rushes off, leaving Jamie and Victoria alone as the Ice Warrior slowly returns to life... [6]













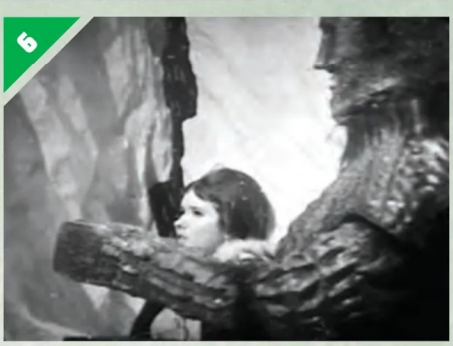












TWO

The Ice Warrior knocks Jamie to one side and grabs Victoria.

The Doctor rushes into the control room to warn Clent, Arden and Garrett that the Ice Warrior must have come from an advanced civilisation, which means it must have a spaceship in the glacier – which could explode if they use the ioniser on it. Jamie runs in with the news that the Warrior has come to life and is on the move.

The Ice Warrior, Varga, hides with Victoria in a storeroom. He tells her that he is from Mars and his spaceship crashed on Earth. His crew is still trapped in the glacier. [1]

Penley helps Storr back to their hideout, in a derelict plant museum. Storr is badly injured so Penley sets off to find some drugs. [2]

Victoria tries to explain to Varga how he was brought back to life. He warns her that if she calls for help he will use his sonic gun on her.

Jamie and Arden go to the glacier to search for the Warrior, without success. However, Arden does detect the presence of something beneath the ice. [3]

Victoria takes Varga to the medi-control centre and finds a power pack like the one used to revive him. They are disturbed by Clent, but Varga knocks him unconscious before leaving with Victoria. [4] After they have gone, Penley creeps in and is discovered by the Doctor. Penley explains that he has come to get some drugs for a man who is sick and then goes. Clent regains consciousness as Arden, Garrett and Jamie enter and tell him that the Warrior has smashed its way out through the perimeter gate. [5]

With Victoria as his prisoner, Varga approaches the area of the glacier where he was found and begins to melt it with his sonic gun. It is not long before he has revealed his fellow Ice Warriors and prepares to bring them back to life! [6]

THREE

Jamie and Arden set off back to the glacier; Arden holds himself responsible for what has happened.

In the plant museum, Penley tells Storr about the Ice Warrior. They are visited by Miss Garrett, who appeals to Penley to return to the base and help them. Penley refuses; "I'm a man, not a machine!" [1] Garrett produces a tranquiliser gun but Storr knocks it out of her hand. Penley tells Garrett to look up his notes on the Omega Factor.

Varga has now revived the rest of his crew. He orders one of them, Zondal, to locate their buried spaceship and excavate a cave to act as a trap – with Victoria as the bait! [2]

The Doctor is busy at work in the control room when Garrett returns with Penley's notes on the Omega Factor. They are just what the Doctor needs to restore the ioniser to working order.

Arden and Jamie arrive at the glacier where they find an excavated cave leading to a metal door. Suddenly an Ice Warrior emerges from hiding and shoots them. [3]

The Doctor grows concerned that they haven't heard back from Arden and Jamie. He tries to make contact with them but receives no reply. [4]

At the glacier, Penley examines Arden and Jamie's bodies and is about to give Jamie up for dead when he groans. Penley takes Jamie back to the plant museum where he regains consciousness.

Victoria sneaks out of the Ice Warriors' spaceship and discovers Arden's corpse. She takes his wrist communicator and tries to use it to contact the Doctor – unaware that she is being watched. [5]

Victoria makes contact with the Doctor and tells him that the Warriors shot Jamie and Arden. Clent tells her to keep calm and tell them about the spacecraft.

However, inside the spacecraft, Zondal is preparing to kill Victoria with the ship's sonic cannon. [6]

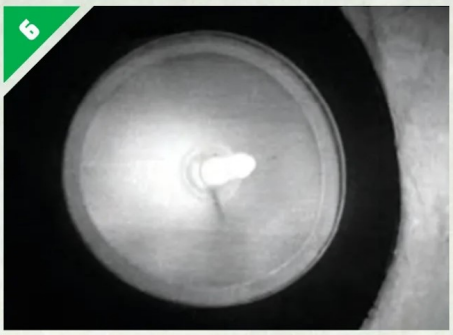
























FOUR

Varga overrules Zondal and retracts the sonic cannon. Varga reminds him he intends to use Victoria as bait in a trap.

Clent tells Victoria to identify the spaceship's propulsion unit. Listening in, Varga is intrigued as to why the humans are interested in their engines. A third Ice Warrior, Turoc, goes to bring Victoria in but she escapes into the ice caves. [1]

The Doctor uses the food dispenser to prepare a phial of ammonium sulfide. He tells Clent the only way they will be able to identify the spaceship's propulsion unit will be if someone goes to look, and the Doctor is the obvious candidate.

Turoc chases Victoria through the ice caves but is killed by falling ice. [2]

Jamie wants to go and rescue Victoria but finds he can't stand. Penley thinks the Warriors' weapons may have affected Jamie's central nervous system. [3]

The Ice Warriors' spaceship has no remaining fuel and is unable to take off. Varga's plan is to draw an intelligent human from the base so they can find out if the base's reactor uses the mercury isotopes they require.

Storr thinks that the aliens might agree to help save Jamie and goes to talk to them. On the way he finds Victoria. Storr then tries to form an alliance with the Warriors but they kill him [4] and Victoria is recaptured.

Looking for Storr, Penley bumps into the Doctor and tells him about Jamie's injury. They go to the plant museum where the Doctor examines his companion. He tells Penley he should be taken to the base for treatment. [5] The Doctor then resumes his mission to the Ice Warrior spaceship and steps into the airlock. Varga warns the Doctor that unless he identifies himself, the atmospheric pressure in the airlock will be reduced to zero and the Doctor will explode! [6]

FIVE

The Doctor identifies himself as a scientist and Varga allows him to enter the spaceship. The Doctor explains to Varga that the humans' ioniser could be used to set the Ice Warriors free but the humans are afraid that it might cause the spaceship's engines to explode. Varga realises the Doctor is using a communicator to relay their conversation to the base and forces the Doctor to hand it over. [1]

Having lost contact with the Doctor, Clent decides the only thing to do is to ask the computer for advice about whether or not to use the ioniser. The computer says it needs further information. Clent thinks that the computer is playing for time. [2]

Penley straps Jamie into a sledge and drags him through the woods to the base. They are menaced by a bear but Penley manages to shoot it. [3]

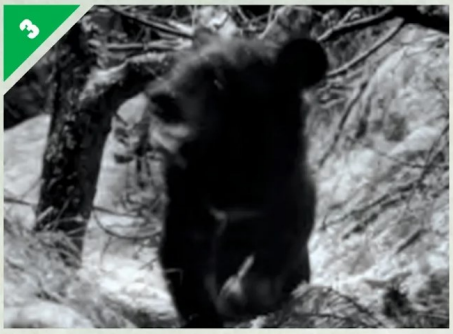
The Doctor is shown the Ice Warriors' engines and confirms that the humans using the ioniser won't necessarily cause them to explode. Varga then asks the Doctor about the base's power source. With Zondal pointing a gun to Victoria's head, the Doctor tells the Ice Warriors that they will find the fuel they need in the base. [4]

Penley manages to haul Jamie into the base. He asks Clent for medical treatment for Jamie, but their conversation turns into an argument about Clent's reliance on the computer and his inability to decide for himself, while Clent calls Penley a coward. "Well at least I have a mind and not a transistorised junction box!" Penley replies. [5]

Varga takes a group of Ice Warriors to the base. He orders Zondal to fire the spaceship's sonic cannon at Brittanicus Base. The Doctor and Victoria attempt to stop Zondal by using the ammonium sulfide but they are unable to prevent him firing the cannon. [6]













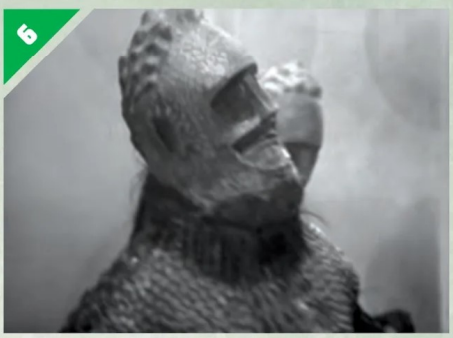












SIX

The base shudders as the cannon demolishes the records wing. Varga contacts the base and orders them to surrender. Clent agrees to talk with the Ice Warrior. After the communication ends, Garrett suggests that they could threaten to use the ioniser to destroy the glacier and the Warriors' spaceship.

In the spaceship, Zondal is unconscious, enabling the Doctor to rewire the sonic cannon to fire at a frequency that affects liquids. [1] He believes the Ice Warriors have a greater fluid content than humans and will be more adversely affected as their helmets will intensify the sound waves.

Varga and two other Ice Warriors enter the base. [2] Varga demands the mercury isotopes they need but Clent replies that they don't use mercury isotopes.

The Doctor fires the sonic cannon and all the Ice Warriors in the base clutch their helmets in pain. [3] The Doctor sabotages the cannon so it can't be fired again and leaves with Victoria before Zondal wakes up.

Returning to the base, Victoria is delighted to find Jamie alive and recovered. The Doctor sends her to the TARDIS. In the spacecraft, Varga tells Zondal to prepare for launch. [4]

The Doctor and Penley try to convince Clent to use the ioniser. Penley says they should override the computer but Clent disagrees. He wants to consult it one more time, but it spouts gibberish. Penley takes command and powers the ioniser up to maximum. [5]

Zondal reports that there is still some power in the engines but, too late, Varga realises that it is the result of heat from the ioniser. [6] The spaceship explodes but luckily it's only a minor explosion.

In the control room, life returns to normal, with Clent and Penley back on good terms. While they are preoccupied, the Doctor and Jamie slip away.



Pre-production

Above: A warrior stands guard in front of the sonic cannon.

In the spring of 1967, the *Doctor Who* production team – producer Innes Lloyd and story editor Peter Bryant – decided to introduce a new, recurring race of antagonists to the series, as part of their drive to make the programme more monster-orientated. Their ideal was some sort of massive biped to complement the ever-popular Daleks and Cybermen.

The man ultimately responsible for realising this new monster was writer Brian Hayles. *The Smugglers* [1966 – see Volume 8], the second *Doctor Who* serial to be broadcast under Hayles' name, had been written over April and May 1966 – since when he had been storylining the BBC Birmingham soap *United!*. "I happened to be interested in Mars for some reason or other and concocted, from the evidence that we knew at that time of the conditions on Mars, a kind of reptilian biped that might conceivably just have existed," recalled Hayles in the fanzine *23.11.63*. He also recalled reading an article about the Berezovka mammoth, a near-perfectly preserved animal corpse which had been discovered frozen inside a freshly eroded block of ice some 100 feet above Siberia's Berezovka River in August 1901; excavated by Dr Otto F Herz, it was later transported to St Petersburg. The writer wondered what might happen if a hostile alien creature was to be found in such a state – and then revived...

On Monday 26 June, Bryant commissioned Hayles to write six scripts entitled *Doctor Who and the Ice Warriors*, with a deadline of Friday 21 July; it was planned to broadcast the story over November and December. Hayles delivered his first script on Monday 3 July, and the second the next day. The futuristic second Ice Age setting was defined from the outset: 'Show Garrett, a female scientist, dressed in the style of the year 3000AD.' Hayles' description of the Brittanicus Base interior continued: 'Although the costumes

and the electronic equipment are ultra modern, the interior architecture is elegant and Georgian – the grandiose reception hall of a stately home, perfectly preserved in every detail – a strange contrast, accentuated by the costumed portraits looking down from the walls... as though a scientific workshop had been dumped into a stately ballroom.' Later, in the scene where the Doctor, Jamie and Victoria arrived by TARDIS outside the base, the script indicated: 'We are looking at a snow-bound landscape – model. In a large, flat area – which if clear, would be the gardens of a house – stands an enormous dome, vaguely visible, is the Georgian mansion, protected from the elements.' In dialogue, Victoria compared the protective dome to the palace of the Snow Queen – a reference to a Hans Christian Andersen fairy tale.

Major decisions

Special communicators were to be used by the base's crew: Walters (later described as a 'Guard NCO') 'looks at his wrist, where a portable video-set is strapped. It is about the size of a slide viewer. At a distance, we can normally see the effect of a small moving picture of the close up of a person's head – the caller at the other end... when it is necessary for detail to be shown, mix to a large scale mock-up – a monitor, with the effect of cloth behind it, and strapping, to simulate the wrist it is attached to.'

Outside the base, Arden was described as wearing 'a white, hooded tight-fitting one-piece suit, rather like a frogman' while in the second it was noted that he 'is not young, or fond of violence'.

Scavengers Storr and Penley were 'shaggy and wild-looking', dressed in 'many layers of tattered clothing and skins... both are heavily bearded and unkempt'. Storr was 'muscular, athletic and moves with an hunter's confidence'; Penley was 'slightly bizarre in his movements, rather like a child pretending to play Indians'. The plant museum where the pair lived was described as: 'quaint... once well preserved, like the main building that is now the base. There is an air of this place having been used as a small museum – various examples of food producing plants are set about, with placards... animal skins have been placed at windows and doors, to stop snow drifting in – not always successfully. Beds are made of pine branches and most domestic utensils are make-do, or ingenious adaptations.'

Back in the base, the computer was described as part of Clent's desk: 'This contains a speaker, and a video screen for visuals, and is treated as a member of the group, answering questions and proffering statements, when required. It is not an independently minded creation – only a guide and informant, as yet. Even so, no major decisions are made without first checking it. It also acts as secretary to the meeting.' The second episode contained additional dialogue in which Jamie found the vibro-chair relaxing and Victoria wondered what will be done with the frozen warrior; also, the Doctor was to call Jamie "lad".



Below: "Who pinched our Ice Warrior?"

By Thursday 6 July, it was still unclear which serial would open the new recording block in September. Although what would eventually be titled *The Abominable Snowmen* [1967 – see page 6] had been commissioned at the start of May, not all six episodes had been delivered – meaning that 'Next Week' caption slides promoting both *The Abominable Snowmen* and *The Ice Warriors* had to be ordered for the recording of Episode 4 of *The Tomb of the Cybermen* [1967 – see Volume 10] on Saturday 22, in case Hayles' serial needed to be brought forward.

The third script was delivered on Thursday 6 July, and the fourth six days later; the final two scripts were delivered on Thursday 3 and Tuesday 8 August respectively. Jamie and Penley were to encounter a polar bear in the fifth episode, and Hayles noted that: 'This may have to be a "working" man-inhabited skin – or telecine.' Originally, in the scene where Miss Garrett prepareed the ioniser, the computer's dialogue was that of an 'automatic operator', and the injured Jamie was brought into the control room on an 'air-chair'. The end of the fifth episode was rewritten: only Rintan and Varga were to go to the base; meanwhile, the Doctor and Victoria were to overpower Isbur just outside the spacecraft.

The scripts suggested that the initial shot of Varga – the 'Ice Warrior', as he would be nicknamed by discoverer Walters – could be realised on film or in the studio: 'Inside the ice, distorted but recognisable, is what appears to be a helmeted warrior. The helmet is hood-like and ominous, in the style of that used under the opening titles of *Hereward the Wake*...' (a reference to a BBC drama serial about the eponymous eleventh-century Saxon chieftain, broadcast on BBC1 between September



Right:
"... and I saw this strange, scaly green man with a huge head! Oh, he was funny!"



and December 1965). Walters' dialogue indicated that Varga was armoured. Arden commented: "Even from here, you can see how cruel and frightening he seems..." (The final script would refer to Varga's 'laconic face'.) When the Doctor studied the helmet, he found 'an electronic ear piece, almost a sculptural design as in modern space helmets'. Soon, the ice began to melt – and 'on the nearby helmet, we can see what looks like a strip of glass, photo-electronic cell facets... they begin to pulse with light'.

Chest sensor

As the second episode opens, Varga was to be seen standing 'from a slightly low angle shot', looking 'massive and terrifying. The light pulses flicker as though in alarm, and the pulse tone seeps higher.' As Varga carried Victoria away, 'on his forehead and chest pulse the light reactors, and we hear the high-pitched tone pulse, his danger theme'. Victoria was threatened by 'the barrel of Varga's sonic pistol' and Hayles indicated that Varga 'laughs softly'. Later, the directions noted that Varga was 'taking out his gun'. At the glacier face, 'Varga stands over [Victoria], his face and helmet lit weirdly by the lit-up throat connections.'

The other four warriors were 'different in heights, governed by the post of the warrior inside – one crouching, one kneeling, one horizontal, and curled, and one – to be Zondal – nearly upright'. The third script indicated: 'Varga's men are dressed like him, but with slight differences to denote lesser rank, except the first one – Zondal [Varga's second-in-command]. He has none of Varga's dry humour, and is altogether more sour and belligerent.' To locate their ship, Zondal ordered the warriors to activate their direction sensors: 'At his command, their chest devices start flashing, and giving out the familiar "ping"' As the sonic pistols are used on the ice face, 'we hear the familiar sound – a fairly high-pitched tone, rather like the sound of a pneumatic drill, "pinched" in tone, and slightly slower in pace.' Beside the door to the spaceship was a 'light sensor... on a larger scale than on the warriors' helmets, and another sliding section which conceals the muzzle of one of the spacecraft's sonic cannon'. Varga opened the door 'by flashing his helmet-mounted sensor, at the sensor at the door'. Stage directions also referred to 'Varga's mighty gauntlet.'

In the fourth episode, the warrior sent after Victoria 'is clumsy moving amongst the ice chunks, because of his size. For a moment he is undecided. Then he adjusts his chest sensor, which starts flashing. As it gives out its "ping", he slowly rotates. As he faces the spaceship, the sounding device gives out a different tone – when he is pointing in the direction where Victoria is hiding, again a different tone is produced'.

Originally, two of the warriors were to be seen working on the dismantled engine



Connections: And breathe...

Miss Garrett tells the Doctor that the atmosphere of Mars is chiefly made up of nitrogen. This was based on current scientific thought at the time the programme was made. However, we now know that the Martian atmosphere is predominantly carbon dioxide with nitrogen making up only 2.7%.

Left: Clent depends on the computer to make all decisions.

Connections: Keeping cold

- On seeing the snowy landscape where the TARDIS has landed, Jamie exclaims, "Oh no, not again. Tibet was bad enough, but I think you've put us down just further up the mountain." This is a reference to the preceding, and similarly chilly story, *The Abominable Snowmen* [1967 – see page 6]. The Doctor also later tells Clent that he and his friends have been on retreat in Tibet.



The Scottish quote

- Jamie encourages Penley to proceed by saying, "Lead on Macduff," which is a misquote from Shakespeare's *Macbeth*, Act 5, Scene 8. The actual line in the play is, "Lay on, Macduff," which means to make a vigorous attack.

bay of the ship. The ship's main weapon was the sonic cannon, seen 'mounted on an air-cushion transporter, facing the door, ready to trundle out'. When the warriors killed Storr with their sonic pistols, Hayles suggested 'if possible, a refraction effect suggesting disintegration...'

The Ice Warriors was one of the last serials on which Victor Pemberton worked as temporary story editor during the summer of 1967; he was never entirely happy with the scripts, feeling that they lacked excitement, but found Hayles very resistant to script alterations. Pemberton wanted to return to writing, so the post went back to Bryant – who was now trailing Lloyd to take over as producer at the end of the year. Dialogue changes were eventually made during the course of production, overseen by incoming script editor Derrick Sherwin.

The serial's director was Derek Martinus, previously responsible for *Galaxy 4* [1965 – see Volume 6], *Mission to the Unknown* [1965 – see Volume 6], *The Tenth Planet* [1966 – see Volume 8] and, *The Evil of the Daleks* [1967 – see Volume 10]. Keen to get away from being associated with *Doctor Who*, Martinus was reluctant to accept *The Ice Warriors* but he would later claim that it was his favourite *Doctor Who* serial, largely because of the guest cast.

Producer Innes Lloyd had particularly wanted to get actor Peter Barkworth on *Doctor Who*; Barkworth had found fame in *The Power Game*. Lloyd and Martinus did not seriously expect Barkworth to take the part of Leader Clent, but the actor accepted their approach.

As scientist Penley, Martinus cast Peter Sallis, who was a regular in TV plays for both ITV and BBC in the 1940s, as well as taking various parts in TV series.

First assignment

For Varga, Martinus wanted a tall actor; his shortlist included Bernard Bresslaw, who was generally associated with comic roles in series including *The Army Game* and various of the *Carry On...* movies. Martinus contacted the 6'7" high Bresslaw at the Edinburgh Festival in the summer; assuming that he would be playing a Viking-type villain, Bresslaw agreed to take one of his first BBC roles. However, Bresslaw would be shooting *Carry On Doctor* at Pinewood until mid-October, and would not be available for any pre-filming.

The design team comprised Jeremy Davies on sets, Martin Baugh on costumes, Sylvia James on make-up and Bernard Wilkie on special effects: Davies had previously handled an episode of *The Mutants (AKA The Daleks)* [1963/4 – see Volume 1]; James and Baugh had both been assigned to the show with *The Abominable Snowmen*; but for Wilkie, a founder of the Visual Effects department in 1955, this was his first *Doctor Who* design assignment.

The term 'ice warrior' made Martin Baugh think of a hard, armoured creature – he envisaged the Martians more like crocodiles, as opposed to the cyborgs described in Brian Hayles' script and was keen to differentiate them from the

Right: Bernard Bresslaw is fitted with his make-up and costume to play Varga.











Cybermen. Retaining a Viking-style helmet, Baugh imagined the warriors' armour as being an integral part of their bodies, rather like a bipedal turtle; he discussed the possibility of casting body elements in fibreglass with freelance props builder Jack Lovell.

Bernard Bresslaw's costume fitting for Varga, the leader, took place at the London Metalwork Company, which usually built fibreglass hulls for boats. The trunk was a two-piece fibreglass shell. The legs and arms were cast in heavy latex rubber, the arms ending in clamp-like hands; matted fur at the joints hid the gaps. The carapace were simulated crocodile skin which had been made for the 1963 historical epic *Cleopatra*. Plaster casts were taken of the Martian actors' faces by Sylvia James, who worked with visual effects sculptor John Friedlander on the masks; the helmets had perspex panels over the eyes, and a rubber jawpiece would be strapped over the actor's mouth. A plan to make the eyes 'glow' was dropped, since it would increase the heat around the actors' heads. The actors' eyes were made up a dark green behind the visor. Shortly after construction, the seven-foot high costumes stank from pungent fibreglass fumes; wearing the gear, an actor could sweat out a pint of fluid in less than an hour. ■

Production

Although Hayles had written all the glacier scenes to be recorded in studio, Martinus moved some of these to the BBC Television Film Studios at Ealing, to give them a greater feeling of space. Shooting began on Monday 25 September, running from 9.30am to 5.30pm, as it did on all of the filming days for the serial. On the first day, Martinus was able to use the regular cast of Patrick Troughton, Frazer Hines and Deborah Watling, since this was their day off before starting rehearsals on Episode Four of *The Abominable Snowmen*. The regulars retained their costumes from the previous serial, with the addition of a fur-lined cloak for Victoria. The first scene filmed was the TARDIS landing; the TARDIS prop had been refurbished



'CLENT'S LIMP AND WALKING STICK HAD NOT BEEN SCRIPTED, BUT WERE IDEAS ADOPTED DURING REHEARSALS.'

slightly and the doors adjusted so that they now opened outwards. Much of this scene was ad-libbed. The cast was soon joined by Peter Sallis as Penley and Angus Lennie as Storr.

The dome set included a circular hatch that slid upwards, revealing a large photocaption of the Georgian mansion which was Brittanicus Base. As with *The Tenth Planet*, Martinus was disappointed by the Jabolite 'snow' dressing the sets, thinking that it only looked realistic in blizzard scenes. The day continued with shots of Jamie and Penley in a snowbound woodland glade in the fifth episode; here, Hines wore one of the transparent one-piece snowsuits designed by Baugh.



Left: Penley hasn't had a good shave in weeks.

Tuesday 26 began with the avalanche scenes in the first episode in which Davis meets his doom. Davis was played by stuntman Peter Diamond, who had worked on several *Doctor Who*s since the first Dalek story; all his scenes for *The Ice Warriors* were pre-filmed. The other scene filmed showed Penley following Storr through the ice tunnels in the fourth episode.

Toffee glass

Hines was recalled to complete his scenes with Sallis on Wednesday 27. The two scenes were the first episode sequences at the glacier site in which Arden's team discovers Varga. George Waring and Malcolm Taylor appeared as Arden and Walters. Taylor wore one of the videolink props, with small lights behind a screen on the wrist.

Watling was present on Thursday 28, the first day that the Ice Warrior costumes were used. Filmed first were the inserts showing Varga defrosting. With actor Bernard Bresslaw, who had been cast as the leader, busy working on *Carry On Doctor*, Varga was played by Tony Harwood, who had been cast as one of the non-speaking warriors, Rintan; the tall Harwood had been a Cyberman in

Connections: Future knowledge

When the Doctor attempts to explain the Ice Warriors' sonic weapons to Victoria, she recalls her father, who was killed in *The Evil of the Daleks* [1967 – see Volume 10], telling her about vibrating in sympathy. However, the principle of sympathetic resonance was not discovered until 1872 by John Worrell Keely, five years after Victoria's father died.



The Tomb of the Cybermen and was also playing a Yeti in *The Abominable Snowmen*. Also an Ice Warrior on this day was Sonny Caldinez, another tall actor previously cast by Martinus as Kemel in *The Evil of the Daleks*; Caldinez played Turoc, who pursued Victoria into the ice tunnels in the fourth episode. Several parts of this chase sequence were filmed; Watling and Caldinez punched their way through ice walls made of toffee glass. Resting boards were provided for Caldinez to lean against between takes, since he could not sit down in the cumbersome costume.

The chase scene was completed the next day – although the first scenes filmed on the Friday were the two Woodland Glade inserts showing the brown bear seen by Penley and Jamie in the fifth episode; the three-foot-long animal was provided by Clive Desmond's company Zoorama Ltd, based in Colindale, and was contractually obliged to stand on its hind legs and wander around the set as directed. The bear's point of view was shot with a handheld camera.

After the weekend, Watling returned to Ealing on Monday 2 October to shoot the sequence in which Victoria is rescued by Storr. The last scene filmed was Storr's death in the fourth episode. Here, an image of Lennie was reflected off a stretched sheet of Mirrorlon, a flexible mirrored surface; when rippled, Storr's image was seen to distort, apparently under the effect of the Ice Warrior's sonic weapons. The remaining film elements were 750 feet of silent 35mm library footage purchased

Right:
It's behind you!



from the Rank Organisation at Pinewood Studios; this comprised the landscape seen by the TARDIS crew in the first episode and the avalanche shots in the first and fourth instalments.

On Tuesday 3, Martinus congratulated his team on the costumes, but requested modifications; the human costumes had been restrictive, and the Ice Warrior costumes needed greater movement. Apart from discomfort in the crotch area, the main problem was the lack of head movement – and new, lighter helmets were requested. Martinus specified that priority should be given to Varga, since Bresslaw would be giving a full character performance, and required a more comfortable costume. Wilkie was also asked to build the Martian sensor/sonic gun into the arms of the costumes.

Ice music

Composer Dudley Simpson had been booked on Wednesday 20 September, and produced a score of just over 30 minutes' duration between Monday 2 and Friday 27 October; Martinus had used Simpson on *The Evil of the Daleks*, and the composer reworked a theme he had composed for Victoria in that serial for sequences in the second and third episodes. A heavy emphasis was placed on percussion in the Ice Warrior sequences, with percussionists Stan Barrett and Roy Webster joining Simpson (who played piano) for the recordings. Also contracted was soprano Joanne Brown, who recorded 50 seconds of *Ice Music* heard in the special opening title sequences and during the chase in the fourth instalment; this was also treated by Brian Hodgson at the BBC Radiophonic Workshop during October.

On Tuesday 3 October, graphics captions had been ordered for each episode to read, as per the usual style, 'Episode 1', 'Episode 2', and so on; however, two days later a revised order was issued, requesting new captions to read 'One', 'Two', etc.

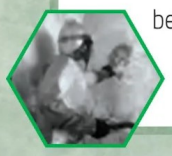


Left: Miss Garrett wasn't dressed for the chilly weather.

Rehearsals began on Tuesday 17 October at St Helen's Church Hall, when the cast were joined by Peter Barkworth as Leader Clent, and Wendy Gifford, a regular in *The Plane Makers*, as Miss Garrett. Barkworth had previously worked with Watling on *Late Via Rome*, an episode of *The Power Game* recorded in January 1966. Sallis, Taylor and Lennie were not required, since their scenes in the first episode had all been pre-filmed at Ealing. Another cast member not required for recording was voice artist Roy Skelton, who provided the computer voice; Skelton's first *Doctor Who* role had been in *The Ark* [1966 – see Volume 7] the previous year, since when Martinus had used him to provide Cybermen and Dalek voices in *The Tenth Planet* and *The Evil of the Daleks*. Skelton's material was recorded

Connections: Elephant in the ice

▸ When something is discovered to be buried in the ice, Arden initially thinks it might be a mastodon. Distantly related to elephants, the mastodons inhabited North and Central America approximately 11,700 years ago. They became extinct, possibly due to being hunted by primitive man and climate change.

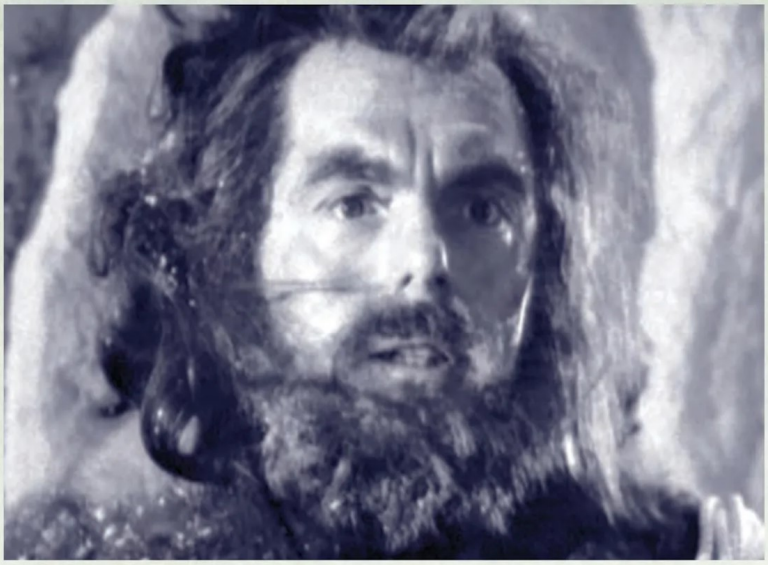


in Studio R at Lime Grove on Thursday 19 October, and modulated by Brian Hodgson at the Radiophonic Workshop; Hodgson had been working on *Doctor Who and the Ice Warriors* since August and created 23 tracks of sound.

Clent's limp and walking stick had not been scripted, but were ideas adopted during rehearsals by Barkworth; the actor also suggested that Clent could stammer but this idea was not taken up by Martinus. Similarly, the decision to address Wendy Gifford's character as 'Miss Garrett' rather than just the scripted 'Garrett' was made in rehearsals.

The first episode of *The Ice Warriors* was recorded in Lime Grove Studio D on Saturday 21 October; the standard recording time ran between 8.30pm and 9.45pm, with no breaks planned. For the opening of each episode, Martinus developed a secondary title sequence: backed by the soprano singing, the film sequence used cross-faded photocaptions of icy landscapes, with a zoom to an icicle preceding the bleeding-in of the title 'The Ice Warriors', the writer credit and the episode number.

Below: Storr is suspicious of the modern world.



The control room set was dressed with oscilloscopes, plus some tables first seen in *The Sensorites* [1964 – see Volume 3]. Two backlit maps showed the glacial advance on both a global and local scale. The image on the map which charted the advance of the ice was achieved by using a projector image through two wave-pattern machines, one of which was set vertically and the other horizontally; a sheet of Perspex was lowered to show the advancing glacier. Unfortunately, the map prop was accidentally destroyed after the recording of episode Two and had to be rebuilt for its later appearances.

Rubber neck

The centrepiece of the control room set was the computer prop, which was operated from inside by an actor; it could rotate on its axis and had a screen of flashing lights. The three operators were Frankie Dunn, Sean Hogan and Alec Coleman. Frankie Dunn had also operated some machinery in *The Tomb of the Cybermen*; and Alec Coleman had previously played a corporal in *The Tenth Planet*. A monitor screen relayed images of Arden reporting to Clent. The Brittanicus Base personnel wore one-piece garments which Baugh based on swirling patterns of integrated circuit tracking which he had seen in *New Scientist* magazine, and were described as being '3000 AD'; the other influence on the base costumes was the work of French fashion designer André Courrèges. In the scene where the Doctor's party entered the passageway, Watling ad-libbed Victoria's line about the house



Left: Bernard Bresslaw is taken in a bit.

being like her home. The laboratory/powerhouse set had a suspended monitor to show both the countdown for the Doctor's timed deduction and the maps on the control room set, plus a screen which was lowered across the frozen Varga. Closing titles rolled over the close-up film shots showing Varga's revival.

Rehearsals for episode Two began on Tuesday 24, with Bresslaw, Sallis and Lennie joining the cast; Bresslaw was particularly glad to be working with his old friend Troughton again. Despite the fact that the audience would not recognise him beneath the costume, Bresslaw relished the challenge of creating a new monster; he paid particular attention to Varga's dialogue, developing a hissing, reptilian-sounding voice. Again, Skelton recorded his computer voice material for episode Two ahead of recording, on Thursday 26 at Lime Grove Studio R.

The second episode was recorded on Saturday 28 October; in the afternoon, a number of publicity photographs were taken of the guest cast, including shots of Bresslaw donning his Martian outfit. The Varga costume had now been redesigned; the smaller, slimmer helmet now had a jaw piece and a more flexible rubber neck. The sonic guns were now small battery torch-operated devices worn on the right wrist of the costume; these were activated by a contact mounted in the clamp-like hands. Because he had difficulty speaking through the rubber mouth, Bresslaw pre-recorded all Varga's speeches earlier that day; he rehearsed without the headpiece, resting on a special shooting stick (from which position he would peruse *Sporting Life*). Bresslaw was unable to wear his glasses while wearing the helmet – and his vision was poor, meaning that Watling had to guide him across the sets; unfortunately, parts of the polystyrene glacier proved rather flimsy when he bumped into them.

The episode began with a reprise of the film sequence showing Varga moving; the helmet in the film sequence was now noticeably different from the one used in the rest of the serial. The instalment was recorded slightly out of sequence, two early control room scenes being recorded together. A monitor built into an outsized 'videolink' prop was used so that Clent's image could appear on Arden's wrist communicator. Where Varga uses his sonic gun on the glacier, the camera was zoomed in and out on shots of the ice; closing credits rolled over a model shot of the four frozen warriors in their ice blocks.



Connections: Other achievers

- Receiving reports about the control of the glaciers across the world, Clent exclaims "they would" when the computer announces that Asia is the only region to claim some improvement. This is a joke referring to twentieth-century Russian propaganda which frequently claimed that life was better and more efficient under Communist rule.



Above: The Doctor must solve the problem of the ioniser.

Rehearsals for episode Three began on Tuesday 31; both Bresslaw and Roger Jones, who played Zondal, pre-recorded their lines on Thursday 2 November. The main recording took place on Saturday 4 November. There was a new version of the reprise. Parts of the episode had been rewritten to relocate control room scenes to the powerhouse set; as Miss Garrett, Gifford wore a different outfit to the first two episodes. All five Ice Warrior costumes were used: the Zondal outfit sported a new helmet, similar to Varga's; Isbur, Turoc and Rintan all had modified versions of the large headgear used for the filming at Ealing, but now with jaws added and larger holes cut in the eyes. The Mirrorlon-effected shot of Jamie and Arden being gunned down by sonic pistol was recorded out of sequence. A monitor was used on the spaceship set to show Victoria in the cave outside, over which a triangular crosswire was superimposed. The ship's sonic gun was an illuminating prop mounted on a trolley which slid out from the ship's hull, the central barrel then projecting independently; closing credits rolled over a shot of Victoria on the spaceship monitor.

On Sunday 5 November, Troughton, Watling and Hines travelled to Littlehampton for location filming for the next serial, *The Enemy of the World* [1967/8 – see page 74]; Troughton also filmed at Ealing on Friday 10.

Rehearsals for the fourth episode of *The Ice Warriors* began on Monday 6. The same day, Bresslaw and Jones pre-recorded their dialogue for Four.

Connections: Cold and wet

› The Doctor tells Victoria, "I believe that Varga and his warriors have a far greater fluid content than human beings." The human body is comprised of 60% water.



Rigged to explode

Recording of the fourth episode took place on Saturday 11 November, beginning with a new reprise. Some of the scenes inside the spaceship were relocated to the cave, since the Martians no longer pushed the cannon out of the ship. The movement of the glacier was conveyed by shaking the camera and scattering debris over the plant museum and ice cave sets; Jablite snow fell as the Doctor approached the cave. In the airlock set, a monitor showed Varga's face to the Doctor; Bresslaw was, in fact, on the powerhouse set. Closing credits ran over a shot of the Doctor as the airlock pressure gauge falls... R ehearsals for the fifth episode began on Tuesday 14 November; Troughton had filmed at Ealing again on Monday 13, and Skelton, Bresslaw and Jones pre-recorded their dialogue on Thursday 16. Episode Five of *The Ice Warriors* was recorded on Saturday 18, and began without a reprise. Towards the end of the episode,

a recording break was scheduled to line up Bresslaw against the model of the dome for the monitor in the spaceship; this was augmented by a more complex version of the animated crosswire graphic, as the cannon was lined up. End titles rolled over a shot of Zondal's hand operating the weapon.

Malcolm Taylor was unavailable for the first three days of rehearsals from Tuesday 21 November, and was deputised by Michael Attwell, who was playing the non-speaking Isbur. Bresslaw and Jones recorded their dialogue on Thursday 23. For some reason, circumstances arose precluding Watling from being available for the Saturday evening recording; the schedule was changed so that sequences with Victoria in the spaceship, ice cave and passageway would now be recorded during the afternoon. Originally, the Doctor and Victoria were to arrive together in the base corridor to find Jamie and Penley; now the Doctor told an unseen Victoria to find Jamie and go back to the TARDIS. Victoria was also meant to be in the control room at the climax of the episode; one of her two lines was omitted and the other was given to Jamie.

The final episode was recorded on Saturday 25 November, with Gifford wearing the outfit she had worn in the first two episodes. The scenes with Watling were recorded in the afternoon, after which she was released. A filmed reprise from the previous episode was used. The gun console in the spaceship was rigged to explode. A periscope was fitted to the camera for the shot of Walters on the floor by the warriors' feet. An electronic rippling effect was used in the scene where the heat increases, and several shots of the warriors staggering about in agony were superimposed as the Doctor launched his counter-attack. When the Martian ship met its end, the consoles caught fire, smoke was pumped into the set, the camera was tilted and rotated, the picture rippled, and finally the picture bleached to a white-out; all this helped avoid the Ice Warrior actors having to collapse in the heavy costumes, which Bresslaw had refused to do. Closing credits began to roll over a model shot of the now upright TARDIS dematerialising, superimposed over a photocaption of an Arctic scene; in the script, Hayles had suggested that 'over the faces of Penley, Clent and Garrett we hear the sound of the TARDIS dematerialising'. Instead of a fade to black, credits rolled over several other icy photocaptions.

Barkworth massively enjoyed his appearance as Clent in *Doctor Who* and kept the character's Perspex cane as a memento of the role. A few weeks later in January 1968 he wrote to the cast to tell them that he was working with 'proper snow', filming the movie *Where Eagles Dare* in Austria.

By the end of the serial, Troughton was feeling weary and told Watling that he was suffering from heart palpitations. ■

PRODUCTION

Mon 25 Sep 67 Ealing Film Studios Stage 3 (Ext Dome/Wooded Glade)
Tue 26 Sep 67 Ealing Film Studios Stage 3 (Glacier/Glacier Caves)
Wed 27 Sep 67 Ealing Film Studios Stage 3 (Glacier)
Thu 28 Sep 67 Ealing Film Studios Stage 3 (Int Laboratory/Ice Tunnels)
Fri 29 Sep 67 Ealing Film Studios Stage 3 (Wooded Glade/Glacier Caves)
Mon 2 Oct 67 Ealing Film Studios Stage 3 (Ice Tunnels/Glacier Caves)
Sat 21 Oct 67 Lime Grove Studio D (One)
Sat 28 Oct 67 Lime Grove Studio D (Two/Trailer)
Sat 4 Nov 67 Lime Grove Studio D (Three)
Sat 11 Nov 67 Lime Grove Studio D (Four)
Sat 18 Nov 67 Lime Grove Studio D (Five)
Sat 25 Nov 67 Lime Grove Studio D (Six)

Post-production

During the week of 24 October, Derek Martinus edited the first episode, making two cuts. The first was part of the corridor scene where the Doctor and his friends first entered the house: a group of technicians suddenly ran down the corridor towards the group, and the Doctor said it seems they have been discovered; however, the men ran straight past them – and when the Doctor tried to ask what's going on, he was shoved aside, into Jamie's arms. The second cut came at the end of the scene in which Clent asked the Doctor to join his team: Miss Garrett explained that the infallible World Computer Control set the high standards for the base to achieve, and the Doctor deduced that Penley defected.

Below: One of the original Ice Warrior costumes used for the film sequences.



Useless engines

During editing of episode Five, the end of the control room scene in which Clent spoke to Walters – a scene which had been inserted as extra material – was removed. Here, Clent says that he would like more people like Walters on his staff – people who get on with the job. Walters asked if he could speak, and said that originally he believed in what they were doing, but now he didn't want to know any more, and was more concerned about his wife and two kids: "My family are my whole life, do you know that? ... You're asking me to sacrifice everything I believe in for *that*," he said, pointing at the computer. "I don't care about that," he continued, "I don't even know much about it – very complicated, elaborate I dare say, but to me it's only a machine and a machine can go wrong. My wife and kids are real and they can't go wrong." Hayles' stage directions had already noted: 'If we are not all going to be violently sick on the spot, this following speech will have to be played against the emotion as a cool statement of attitude.'

While editing episode Six, a minor cut was made to the end of the scene in which Varga reprimanded Zondal: Zondal protested that the engines were useless, and Varga said they must work before the floods overcome them. ■

Publicity

- *The Ice Warriors* was promoted by means of a special 75-second trailer which had been recorded alongside the second episode on Saturday 28 October; it was broadcast a week later, at 5.48pm on Saturday 4 November – after Episode Six of *The Abominable Snowmen*. The trailer began with shots of the control room from the start of episode One, and then cut to a shot of Clent addressing the camera: "My name is Clent. I'm a scientist, in charge of stopping the second Ice Age from destroying the European Zone. A complex task at the best of times – a challenge, great and hard. One of the most brilliant scientists on my staff has rebelled against the way I run the base. And now he lives the life of a scavenger; a useless, non-productive waste of talent." This was followed by a shot of Penley on the exterior set: "He's talking about me. I'm the scientist who rebelled. The name's Elric Penley. There's no point in arguing with a man like Clent – he's a machine. I chose this existence because, well, because I demand the right to be an individual. Clent may be able to control the glacier, but there's a far greater menace that he hasn't reckoned with. I mean the creature from the ice." Over a montage of shots of the frozen Varga being defrosted, announcer Richard Bebb declared: "The Doctor and his companions find themselves embroiled in this life or death struggle in *Doctor Who and the Ice Warriors*, next Saturday at 5.25."

- A half-page feature was run in *Radio Times*, dated 9 November, entitled *Dr Who on Ice* which gave the serial's setting as 'England in the year AD 3000, in the grip of a second Ice Age'.

- The *Daily Mirror* ran an item on Saturday 11 November, to tie-in with the broadcast of the first episode of the serial, entitled *Now who's this new monster in Dr Who? Well... we only asked* (a reference to Bresslaw's *The Army Game* catchphrase, "I only asked"); this was accompanied by a photograph of the actor without his Varga headgear and his two sons, James and Mark.

- On Thursday 16 November, author Brian Hayles appeared on the BBC's regional *Midlands Today* programme

Above: Patrick Troughton helps judge the Blue Peter 'Design a Monster' competition.

discussing *The Ice Warriors*. To accompany the second episode, the *Round & About* section of *Radio Times* ran a short item entitled *Whose Music?* about Dudley Simpson's work on *Doctor Who* and other BBC shows like *The Revenue Men*. The following week, there was a similar item entitled *The friendly camera* which focussed on Peter Barkworth's appearance in *The Ice Warriors*, how he enjoyed playing Clent and how he was happy to be reunited with Peter Sallis, an old friend from RADA.

- On Monday 27 November, *Blue Peter* invited its younger viewers to design a new creature for the series, one strong enough to beat the Daleks who were shown in a film sequence from *The Power of the Daleks* [1966 – see Volume 9]. 'Doctor Who' himself would judge the entries and the contest gained coverage in newspapers, including the *Daily Telegraph* and the *Daily Sketch*. The event was geared to tie in with a *Doctor Who* monster exhibition scheduled to appear at Olympia over the New Year. The competition had provoked newspaper cartoons on Tuesday 21 November in the *Daily Mirror* (Ted Heath showing drawings of Harold Wilson and his colleagues saying, 'This little chap's ideas are good...') and *Daily Sketch* (with a TV director commenting of a Dalek, "If we make it act and talk like Harold Wilson it should be frightening enough").

- Jack Bell of the *Daily Mirror* ran an article displaying *Our Dr Who Monsters – By the Children* on Saturday 9 December depicting designs for the *Blue Peter* competition such as the Heap, Mongo Man, Frogman and the Dedah with comments from *Blue Peter* editor Biddy Baxter, promoting both *Doctor Who* and the following Thursday's *Blue Peter*.

- When a quarter of a million entries were received for *Blue Peter*'s 'Design a Monster' competition, the contest became one of the most popular run by the series. Troughton – dressed as the Doctor – took time out to pose for photographs with the entries, and the three winners were revealed in all their glory on the edition of Thursday 14 December; these were Karen Dagg's Steel Octopus, Paul Worrall's Hypnotron and Stephen Thomson's Aqwa Man.

- *The Times* ran a photograph of the *Blue Peter* competition winners on Friday 15 December with similar coverage in the *Daily Express* and *Daily Mirror*. The *Daily Sketch* also ran another cartoon with the Hypnotron at an eye surgery.

Below: Patrick Troughton poses with Paul Worrall and his Hypnotron which was one of the winners of the *Blue Peter* competition.



Broadcast

- Saturday 11 November saw the broadcast of the serial's first episode in an earlier slot then usual. This was to allow for the BBC's Festival of Remembrance coverage later that evening.

- Viewing figures for *The Ice Warriors* were a slight improvement on *The Abominable Snowmen*; audience appreciation was also acceptable. Competition on the ITV regions in the usual 5.25pm slot included various non-networked shows (for example, repeats of *Sir Francis Drake* on ATV-London, and *The Bugs Bunny Show* on ABC), followed by the ITN News. A one-minute film trailer for *The Enemy of the World* was broadcast at 5.48pm on Saturday 16 December, immediately after the final episode of *The Ice Warriors*.

- The edition of *Radio Times* published on Thursday 14 December featured a letter from O-level student Miss J Kirkcaldy, who pointed out that the second Ice Age had happened already, going on to name several previous Ice Ages; Hayles responded that these four glacial advances (Güntz, Mindel, Riss and Würm) were all 'surges' in a single Ice Age known as the Pleistocene, or Quaternary.

- After the broadcast of the second episode of *The Ice Warriors*, on Wednesday 22 November Paul Fox,

Above: Varga holds Victoria prisoner in a cupboard.



Above:
A big green man from Mars!

the newly appointed controller of BBC1, told a meeting of senior BBC executives that he was impressed with how the serial was developing.

- The Ice Warriors were deemed frightening by a young viewer in a letter featured on the Friday 5 January 1968 edition of *Junior Points of View*.

- Film prints of *The Ice Warriors* were sold to broadcasters abroad and were purchased by Australia, Hong Kong, Singapore, Gibraltar, and Zambia. The serial was also bought by New Zealand but was subsequently rejected by censors and was never shown. BBC Enterprises – whose publicity material still referred to Varga as a 'Viking Warrior' – was still offering the serial for sale as late as 1974, but by 1978 the films had apparently been destroyed, thought to be of no further use. The 405-line videotapes of the serial were retained until Monday 21 July 1969, when BBC Enterprises indicated that they could be wiped; it seems that episode Four was erased at this time. Episodes One, Two and Three were wiped after Thursday 25 September 1969, while episodes Five and Six were junked after Monday 20 October 1969.

- In August 1988, several old 16mm film cans were found in a cupboard at Villiers House, the former base of BBC Enterprises. Among these were cans marked as containing the second, fourth, fifth and sixth episodes of *The Ice Warriors*; as it turned out, the first episode was actually held in the can marked as containing the second. Almost exactly 21 years after *The Ice Warriors*' only UK transmission, the recovered instalments were shown to expectant fans at the National Film Theatre on Saturday 3 December 1988. The four episodes were later screened at the National Film Theatre on Tuesday 26 November 1991.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
One	Saturday 11 November 1967	5.10pm - 5.35pm	BBC1	24'21"	6.7M (68th)	52
Two	Saturday 18 November 1967	5.25pm - 5.50pm	BBC1	24'10"	7.1M (71st)	52
Three	Saturday 25 November 1967	5.25pm - 5.50pm	BBC1	23'58"	7.4M (64th)	51
Four	Saturday 2 December 1967	5.25pm - 5.50pm	BBC1	24'23"	7.3M (63rd)	51
Five	Saturday 9 December 1967	5.25pm - 5.50pm	BBC1	24'25"	8.0M (44th)	50
Six	Saturday 16 December 1967	5.25pm - 5.50pm	BBC1	24'58"	7.5M (59th)	51

Merchandise

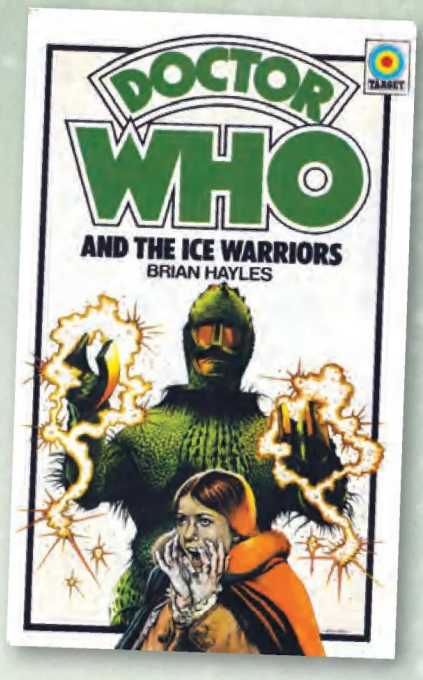
Brian Hayles novelised his serial for Target Books as *Doctor Who and the Ice Warriors*, making a few adjustments: Jane Garrett became 'Jan' Garrett, the computer was named ECCO, the location of Brittanicus Base was defined as the Cotswolds, but Victoria's original place in the narrative of the final episode was retained. Chris Achilleos provided the cover; the book was published in March 1976 in hardback by Allan Wingate and in paperback by Target. The paperback was reissued with a red logo in 1978 and a blue logo in 1979. It was later republished by BBC Books in May 2012 with an introduction by Mark Gatiss.

Off-air soundtrack recordings of the serial were released as *Doctor Who: The Ice Warriors* by BBC Audio in August 2005. It was narrated by Frazer Hines and featured a bonus interview with Hines as well as the audio for the original BBC trailer for the next story. *The Ice Warriors* was included as part of AudioGO's *The Lost TV Episodes: Collection 4* soundtrack collection in February 2012. An unabridged reading of the *Doctor Who and the Ice Warriors* novelisation, read by Hines, was released as a BBC Audiobook in January 2010.

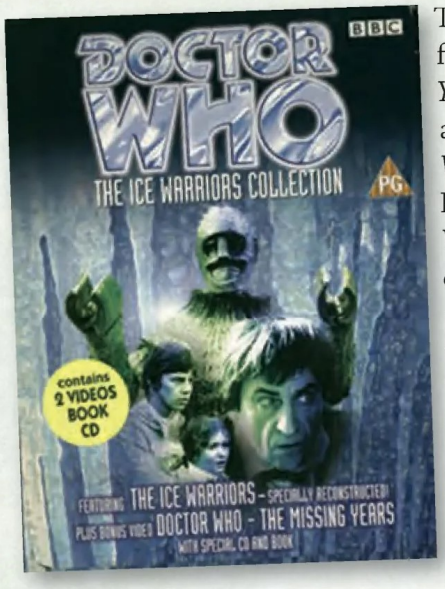
Incidental music from *Doctor Who,* including *The Ice Warriors*, was part of Silva Screen's *The 50th Anniversary Collection* CD set in December 2013. Music from the story was also part of the *Doctor Who: The 50th Anniversray Collection* 11- CD set in September/November 2014, also from Silva Screen.

The Ice Warriors Collection was released on BBC Video in November 1998. This special box set contained two VHS cassettes. The first cassette featured the surviving episodes One, Four, Five and Six. The missing episodes Two and Three were represented by excerpts from off-air recordings, along with narration by David Harley and illustrated with off-screen 'telesnaps' taken by 1960s photographer John Cura. The box set also included an audio CD of the full soundtracks of the missing second and third episodes. The second VHS cassette featured *The Missing Years*, a new documentary about 'missing' *Doctor Who* episodes hosted by Frazer Hines and Deborah Watling. The box set was completed with a booklet about the Ice Warriors written by Paul Simpson.

The Ice Warriors was released as a two-disc DVD set in August 2013. The missing episodes Two and Three were brought to life



Above: Novelisation of the story with a cover painting by Chris Achilleos.



Left: Video release of the existing episodes.



Above right: Cover for the DVD release.

with new animation by Quiros along with the off-air soundtracks. The DVD also included the following extras:

- **Commentary** on episodes One, Four, Five and Six with actors Frazer Hines, Deborah Watling and Sonny Caldinez, designer Jeremy Davies and grams operator Pat Heigham, moderated by Toby Hadoke. The commentary for episode Two was made up of original archive recordings and readings of text written by Brian Hayles, Derek Martinus, Martin Baugh, Bernard Bresslaw, Peter Barkworth, Wendy Gifford and Sylvia James. The commentary for episode Three was provided by Patrick Troughton's son, Michael
- **Cold Fusion: Making the Ice Warriors** – cast and crew look back at the making of the story, with contributions from Frazer Hines, Deborah Watling and Sonny Caldinez, Jeremy Davies and James Bresslaw, son of the late Bernard Bresslaw
- **Beneath the Ice: Animating the Ice Warriors** – a look at the making of the newly animated episodes Two and Three
- **VHS Links** – the introduction to the story and linking material covering the two missing episodes, as used on the 1998 VHS release of the story
- **Blue Peter Design-a-Monster** – the competition launch and subsequent winners of the 1967 'Design a Monster' competition
- **Doctor Who Stories - Frazer Hines** part two – the second part of an interview with Frazer Hines shot in 2004 for *The Story of Doctor Who*
- **Photo Gallery** – production, design and publicity photos from the story
- **Coming Soon** – a trailer for the release of the animated *Doctor Who* adventure *Scream of the Shalka*
- **Radio Times Listings** in Adobe PDF format
- **Programme Subtitles**
- **Subtitle Production Notes**

Below right: The Varga figurine produced by Robert Harrop Designs.



Metal Miniatures of the Ice Warriors were produced by Citadel Miniatures in 1985. Each set included three white metal miniatures with six-sided plastic stands. In 1997, Harlequin Miniatures issued metal miniatures of the Ice Warriors.

A limited-edition handpainted figurine of Varga, designed and sculpted in Shropshire, England by Robert Harrop Designs, was available in March 2015. Priced £50, and limited to only 500 figurines worldwide, each model came with a unique number on the base, complete in a presentation box with information card and a certificate of authenticity. One hundred solid English Pewter figurines were also available for £110. ■

Cast and credits

CAST

Patrick Troughton Dr Who
Frazer Hines Jamie
Deborah Watling Victoria

with

Bernard Bresslaw Varga, the Leader[1]
Peter Sallis Penley
Peter Barkworth Clent
George Waring Arden [1-3]
Wendy Gifford Miss Garrett
Angus Lennie Storr [1-4]
Malcolm Taylor Walters [1,5-6]
Ice Warriors:
Roger Jones Zondal [3-6]
Sonny Caldinez Turoc [3-4]
Tony Harwood Rintan [3-6]
Michael Attwell Isbur [3-6]
Roy Skelton Voice of Computer [1-2,5]

[1] From Three, Varga is listed with the other Ice Warriors; for episodes One and Two, he is credited as 'Varga, the Ice Warrior', even though he does not appear in episode One



UNCREDITED

Ann Jarvis, Kathy Fitzgibbon, Monique Briant Operators in Control Room [Miss Warner, Miss Everitt, Miss Curtis]
Donald Sinclair, James Holbrook, Gary Dean Technicians
Frankie Dunn, Sean Hogan, Alec Coleman Computer
Tony Harwood Double for Varga, the Leader

CREDITS

Written by Brian Hayles
Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Incidental Music by Dudley Simpson
Special Sound Effects: Bryan Hodgson,
BBC Radiophonic Workshop[2]
Story Editor: Peter Bryant
Costumes: Martin Baugh[2]
Make-Up: Sylvia James[2]
Sound: Bryan Forgham[2]
Lighting: Sam Neeter[2]
Film Cameraman: Brian Langley[2]
Film Editor: Malcolm Lockey[2]
Visual Effects: Bernard Wilkie[2], Ron Oates[3]
Designer: Jeremy Davies
Producer: Innes Lloyd
Directed by Derek Martinus

[2] Credited on Six only
[3] Credited on Six only; worked on Three to Six

Left: Miss Garrett wears the latest fashions of the thirtieth century.

Profile

BRIAN HAYLES
Writer

Brian Leonard Hayles was born 7 March 1931 in Portsmouth. An artist and sculptor, he also briefly worked as an art teacher in Canada. He returned to teach at Greenmore College, Birmingham where he began writing student productions before attempting to write for TV and radio part-time.

His breakthrough was a one-off BBC play set in London's Docklands, *The Badger Game*, shown 30 November 1962. A second followed in January 1963, *Last Race, Ginger Gentleman* before Hayles was commissioned to write for schools drama *Your World*.

August 1964 brought radio play *From Over the Sea* and the following month saw Hayles tackle eight episodes of the BBC's soapy twice-weekly Midlands serial *Swizzlewick*. He was soon a writer for hire on *Z Cars* (two episodes in late 1964 and early 1965), BBC2 courtroom drama *Jury Room* (1965) and two five-episode batches of ATV soap *Crossroads* across February and April 1965.

Hayles' own five-part BBC2 thriller serial *Legend of Death* (1965), about a nuclear-powered airliner, marked his tentative entry to the world of fantasy.

September 1965 brought a single *Wednesday Thriller* play *The Initiate* while, more significantly, October saw the début of *United!*, a twice-weekly soap concerning second division Midlands football team Brentwich United. Hayles co-created the series with radio producer Anthony Cornish, storylined most of the show's 18-month run and wrote over 50 episodes.

Hayles sold his first *Doctor Who* script during his *United!* period, although *The Celestial Toymaker* [1966 – see Volume 7] was heavily rewritten by script editors Donald Tosh and Gerry Davis. A second Hartnell story followed, historical tale *The Smugglers* [1966 – see Volume 8].

For Hayles' third *Doctor Who* script he was asked to devise a monster to rival the Daleks or Cybermen; *The Ice Warriors* (1967), with its reptilian Martian foe, succeeded and they returned in *The Seeds of Death* [1969 – see Volume 14].

Hayles later attributed their popularity to their more emotional approach. "The Cybermen and the Daleks were mechanoid or at least computerised. The Ice Warriors were animal, they could have emotion, they could latch onto people... [with] a creature like that you can find some point of identification with them."

Hayles' versatility brought further credits including *Public Eye*, crime anthology *Crimebuster* and an episode of *Coronation Street* in 1968, a *Z Cars* two-parter (1969), Thora Hird drama *The First Lady* (1969), historical army series *The Regiment* (1973)



Below: 1978's *The Moon Stallion*, featuring future *Doctor Who* companion, Sarah Sutton.



Above: Brian Hayles with two of his creations.

and *Z Cars* spin-off *Barlow* (1974). Radio single plays *No Shakes in Carrara* (1966), *A Finger on Kelly* (1967) and *Blockbuster* (1968) led to the biggest commitment of his career, rural soap *The Archers*, for which he wrote several hundred episodes between June 1968 and June 1978. Later radio plays included *Lord Dracula* (1974) and *Black Tom Tyrant* (1976).

His fantasy output extended far beyond two further Ice Warrior sequels *The Curse of Peladon* [1972 – see Volume 18] and *The Monster of Peladon* [1974 – see Volume 21]. In 1969 he scripted obscure BBC science-fiction serial *Slim John*, shown throughout the world to teach the English language but never in Britain. Hayles supplied two episodes to anthology *Out of the Unknown* – his own population control play *1 + 1 = 1.5* (1969) and adaptation *Deathday* (1971) – plus two instalments of *Doomwatch*, *The Iron Doctor* (1971) and *Hair Trigger* (1972).

Latter fantasy creations were ESP drama *The Double Echo* for *The Mind Beyond* (1976) and children's serial *The Moon Stallion* (1978), which mixed magic and Arthurian mythology and starred Sarah Sutton, later *Doctor Who* companion Nyssa.

Hayles novelised *The Moon Stallion*, as he had also done for his *Doctor Who* tales *The Ice Warriors* and *The Curse of Peladon*, and an episode of BBC horror strand *Supernatural*. He also wrote wartime *Archers* novel *Spring at Brookfield* in 1975. In another publishing venture he produced three fantasy school play scripts in 1976; *The Curse of the Labyrinth*, *Hour of the Werewolf* and *The Doomsday Buttons*.

Hayles' three film screenplays all contained fantasy elements; satanic horror thriller *Nothing But the Night* (1972), monster romp *Warlords of the Deep* (1978) and fairy tale *Arabian Adventure* (1979).

Hayles was as busy as ever when he died suddenly on 30 October 1978 in Coventry. *The Moon Stallion*, *Arabian Adventure* and heist thriller novel *Goldhawk* all appeared posthumously. ■

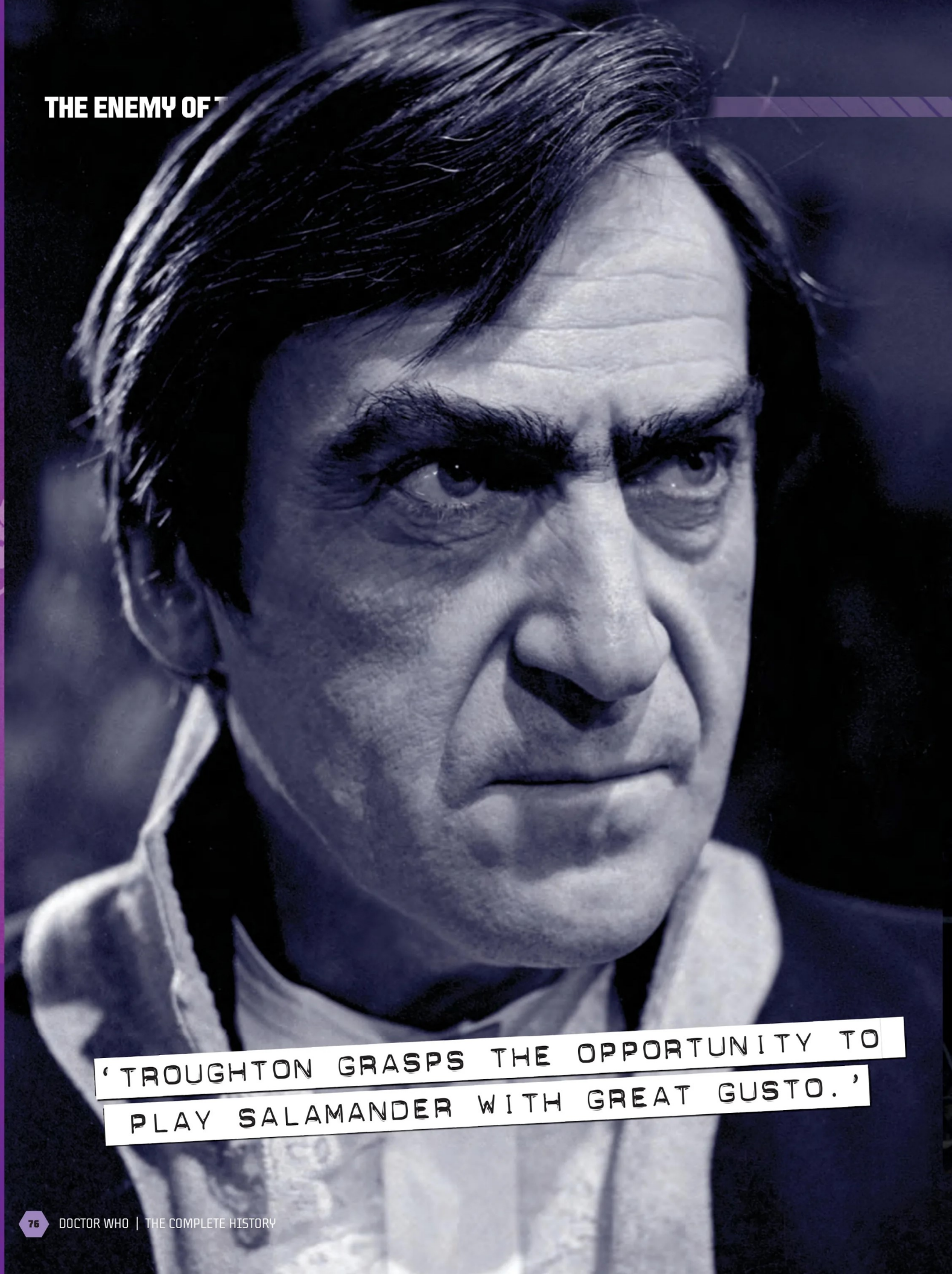


THE ENEMY OF THE WORLD

STORY 40

When the TARDIS lands in Australia in the early twenty-first century, the Doctor is mistaken for the influential politician, Salamander. Discovering that Salamander's benevolence is a sham, the Doctor uses his uncanny likeness to expose the despot.





'TROUGHTON GRASPS THE OPPORTUNITY TO PLAY SALAMANDER WITH GREAT GUSTO.'

Introduction

It was not much more than 18 months after the series started that a duplicate of the Doctor appeared in the series. At the end of *Journey Into Terror*, the fourth episode of *The Chase* [1965 – see Volume 5], the Daleks unveiled a robot duplicate of the Doctor. Early in 1966, *The Massacre of St Bartholomew's Eve* [see Volume 7] delivered another variation on this theme, introducing a character, the Abbot of Amboise, who just happens to look like the Doctor.

The Enemy of the World takes a second pass at this scenario. When the Doctor arrives in Australia in the early part of the twenty-first century, it soon becomes clear that he closely resembles Salamander – a corrupt politician involved in a scheme to assume global domination.

Subsequently, there would be many other storylines that included a double of the Doctor. Another robot copy of the Doctor turned up in *The Android Invasion* [1975 – see Volume 24]. The malfunctioning computer Xoanon took a copy of the Doctor's personality and likeness in *The Face of Evil* [1977 – see Volume 26]; in *Meglos* [1980 – see Volume 32], *Arc of Infinity* [1983 – see Volume 36] and *The Eleventh Hour* [2010 – see Volume 63] various villains adopted the Doctor's identity. In *The Rebel Flesh/The Almost People* [2011 – see Volume 67] we see yet another copy when the Doctor connects with a substance used to make disposable duplicates for dangerous industrial work.

The Enemy of the World is the most celebrated example of this idea however. The uncanny likeness is central to the storyline, and both the Doctor and Salamander are involved throughout. Although technical limitations meant that the two weren't able to interact at any great length, there is at least a climactic confrontation at the end of the story.

The Massacre of St Bartholomew's Eve gave William Hartnell the opportunity to play a character that was unlike the Doctor, but the Abbot's involvement in the story was quite limited. In *The Enemy of the World*, Patrick Troughton grasps the opportunity to play the Mexican Salamander with great gusto, turning in a thoroughly entertaining performance.

This central conceit, however, isn't all there is to commend this story. It's a globetrotting thriller that takes in many other colourful characters. Following two significant monster tales, this ambitious production presents us with a fun, and satisfyingly different, Second Doctor story. ■



Left: The Fourth Doctor doubles up in *Meglos*.

EPISODE 1

The TARDIS materialises on the beach at Cape Arid, Australia. The Doctor dives into the sea, to the bemusement of Jamie and Victoria. He is watched by three men in a hovercraft; Anton, Rod and Curly. [1]

Anton calls Astrid Ferrier, claiming to have "caught a whale". Astrid tells him she will contact Kent to get his agreement but Anton says they will take care of it themselves.

The Doctor is alarmed as the hovercraft approaches and he tells Jamie and Victoria to run. [2] They reach the dunes, where Jamie punches out Curly. A helicopter lands nearby, piloted by Astrid, and the Doctor, Jamie and Victoria get in. It takes off, but a hole is shot in the fuel tank. They land outside a bungalow and go inside.

Astrid tells the Doctor he is "the most wonderful and marvellous man that's ever dropped out of the skies" [3] because he resembles a man who is determined to become dictator of the world – Salamander.

Rod bursts into the bungalow but is shot by Curly. The Doctor, Jamie, Victoria and Astrid run outside. Anton and Curly steal the helicopter – which explodes. [4]

Astrid takes the Doctor and his friends to Kent's office. Kent shows them a video wire of Salamander. [5] Salamander has become one of the most popular men on the planet due to his Sun-Catcher satellites increasing food production. But Kent thinks he is gradually taking control by murdering his opponents.

The Doctor is uncertain whether to believe Kent. Kent suggests he find out for himself by impersonating Salamander. He has two minutes to master the accent as Security Chief Donald Bruce is on his way.

The Doctor goes into a side-room. Bruce enters. He has come to see Kent, investigating the deaths at the bungalow. Then the Doctor emerges, disguised as Salamander. [6]









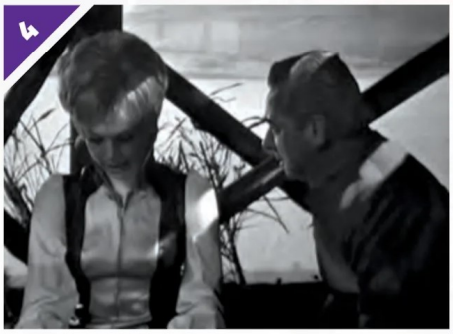
















EPISODE 2

Bruce is surprised, as he thought that Salamander was in the Central European Zone. [1] The Doctor tells him that he likes to "deal with matters in my own way" and that he will see Bruce on his return. Bruce leaves, but the Doctor isn't convinced that he should interfere. Astrid suggests that Jamie and Victoria could infiltrate Salamander's inner circle. She has a contact in the Central European Zone called Denes, the Zone's Controller. Meanwhile, the Doctor and Kent will investigate the research station at Kanowa.

At the President's Palace in Hungary, Salamander is having a meeting with Denes and his second-in-command Fedorin, warning them that their zone is in danger from volcanic eruptions. Jamie and Victoria meet Astrid at a park in Hungary. [2]

Astrid provides Jamie with an entrance pass to the palace. On the palace terrace, Fedorin asks Salamander's food taster, Fariah, why she works for him. She explains he was a way of persuading people. Salamander joins them. Then Jamie leaps onto the terrace, overpowers a guard and grabs his gun, [3] picks up Salamander's radio telephone and throws it into the garden where there is an explosion. Jamie explains he had overheard a plot to plant a bomb and broke in to save Salamander. Salamander offers him a job. Jamie says he has a girlfriend and Fariah suggests she could work as an assistant to Salamander's chef.

Astrid meets Denes underneath a disused jetty. He is convinced that Salamander must be stopped. [4]

Salamander tells Fedorin he will soon replace Denes as controller. Then, just as Salamander predicted, there are a series of volcanic eruptions in the nearby mountain range. [5] They are joined by Denes, who Salamander accuses of incompetence for not warning the public. At his trial, Fedorin will be the chief witness. [6]

EPISODE 3

Bruce has arrived at the palace and Salamander orders him to look after Denes.

Salamander reminds Fedorin that if he does not obey he will be discredited and hands him a box of poison. [1]

Jamie is working as a guard. Bruce asks him what Salamander and Kent were discussing when they last met but Jamie tells him: "You'll get no confidences out of me." Victoria is told to prepare a menu by the pessimistic chef Griffin. "First course interrupted by bomb explosion. Second course affected by earthquakes." [2]

In a caravan outside the research station, Kent tells the Doctor that he is convinced that Salamander is somehow responsible for the earthquakes. The Doctor hides as Salamander's deputy, Benik, enters the caravan and summons a guard who smashes Kent's crockery. [3] Astrid gains entry to the palace by posing as a messenger and meets Jamie and Victoria in the kitchen. She tells Jamie to create a diversion at 11 o'clock. [4]

On the way to deliver Denes' meal, Victoria is stopped by Fedorin, who points out that she has forgotten the salt. While Victoria goes back to fetch it, Fedorin opens the box of poison...

On the terrace, Fedorin admits to Salamander that he couldn't bring himself to kill Denes. Salamander laughs it off, and takes the poison from him – then adds it to Fedorin's wine. Fedorin drinks and collapses, dead. [5]

In the kitchen, Jamie claims to see some armed men in the trees and goes to investigate. Astrid attempts to get Denes away but he is killed by the guard captain.

Jamie and Victoria are brought before Salamander, who accuses them of conspiring to help Denes escape. They are taken away and Bruce asks Salamander what is going on, mentioning that he saw him in Kent's office – or someone like him... [6]

























EPISODE 4

Astrid calls Kent from his office. Before she switches to "scramble" her video transmission is picked up by Benik. [1] She is surprised by a knock at the door; it's Fariah. Benik is informed by the guard captain that a woman matching Astrid's description was seen entering Kent's office.

In Kent's office, Fariah informs the Doctor, Kent and Astrid that Salamander has returned to Kanowa and brought Jamie and Victoria with him. Fariah has a dossier on Fedorin, detailing how Salamander discredited him. Reading it, the Doctor agrees to impersonate Salamander. Outside, Benik tells the guard captain to give the order to shoot on sight.

Fariah, the Doctor and Kent escape using the ventilator shaft. Astrid is attacked by a guard climbing through the window. [2] She knocks him out. By the time Benik and the captain have broken in she has disappeared. They assume she has escaped using the ventilation shaft, when in fact she is hiding behind a desk. A guard spots Fariah and shoots her. Benik threatens her. She tells him, "I can only die once and someone's beaten you to it", and dies. [3]

In his records room, Salamander condemns Benik for his failure and orders Bruce to find the man who is impersonating him. After they have gone, Salamander descends into an underground shelter. [4]

The shelter is inhabited by a group of people who have been creating natural disasters in the belief they are fighting a war and that the surface is contaminated with radiation. One of the 'survivors', Colin, yearns to return to the surface. [5] Salamander pretends to feel weak and retires to his office – where he puts his feet up and smokes a cigar.

In Kent's caravan, Astrid is disguising the Doctor as Salamander [6] when someone walks in!

EPISODE 5

It's Bruce, who explains he found them because Benik fixed a tracking device under the caravan. The Doctor admits that he intends to impersonate Salamander in order to rescue his two friends and get evidence that would expose Salamander. Bruce is not convinced, so Astrid grabs his guard's gun. [1]

Jamie and Victoria are carried into the research station on stretchers, having been drugged. The Doctor takes the gun from Astrid and hands it to Bruce as a gesture of trust. [2] Bruce agrees to help the Doctor on condition that Kent and Astrid stay in the caravan as hostages.

In the shelter, the 'survivors' unload some food boxes that Salamander has brought from the surface. Their leader, Swann, finds a scrap of newspaper and takes it to Salamander. The newspaper contains a report of a holiday liner sinking – which means Salamander has been lying! [3] Salamander explains that the people on the surface are not fit to live, but Swann insists on seeing for himself.

Jamie and Victoria wake up in an interrogation room. Benik enters and threatens to shoot Victoria if Jamie doesn't tell him who he is working for. [4] Before Jamie can confess, the Doctor arrives (disguised as Salamander) with Bruce and dismisses Benik. The Doctor reveals his true identity to his friends, much to their delight.

Salamander and Swann emerge from an elevator into a tunnel. [5] Swann remains determined to see the surface – so Salamander picks up a metal bar...

Astrid and Kent mount an escape by pretending that Kent has been shot using tomato sauce. While the guard is distracted, Astrid runs out. The guard chases her. Kent then gets up and leaves.

Astrid hides from the guard in some bushes... where she discovers Swann, close to death, having been attacked by Salamander. [6]

























EPISODE 6

The Doctor tries to convince Bruce that Salamander is responsible for the natural disasters. Benik enters the room. The Doctor resumes his impersonation and signs for the food supply, which indicates there are more being catered for than work there. [1]

Swann leads Astrid into the tunnel, makes her promise to bring his people to the surface, and dies.

Posing as Salamander, the Doctor gives the order for Jamie and Victoria to be released. Once they are free, Bruce tells them to call his deputy.

Astrid descends to the shelter where she is attacked by the 'survivors' until Colin shouts at them to get back. Astrid tells them that Salamander has killed Swann, then goes into Salamander's office and demonstrates that his decontamination machine is a fake. [2] Kent has sneaked into the station and enters the records room, where he confronts Salamander. [3] Except he's not talking to Salamander, he's talking to the Doctor! Astrid, Colin and Mary emerge from the elevator.

Astrid explains that Kent and Salamander set up the shelter, and now Kent wants to take Salamander's place. Kent escapes in the elevator. Bruce's deputy arrives and arrests Benik. [4]

Kent emerges in the tunnel where he is surprised by Salamander who grabs his gun and shoots him – but Kent sets off the mines beneath the station. [5]

Bruce opens the door to the records room. The Doctor verifies that the people in the shelter are still alive and Astrid goes to help them. Later that night, Jamie helps the Doctor into the TARDIS. The Doctor indicates for Jamie to operate the controls – because he's not the Doctor, he's Salamander! The real Doctor walks in and struggles with his doppelgänger. [6] Salamander causes the TARDIS to take off with the doors open and is sucked outside!

Pre-production

David Whitaker, the original story editor of *Doctor Who,* continued his association with the programme as a writer. After completing scripts for *The Evil of the Daleks* [1967 – see Volume 10], Whitaker worked on the ABC series *Public Eye,* and was then offered a six-part *Doctor Who* story by producer Innes Lloyd and story editor Peter Bryant during the summer. At this time, Bryant was effectively trailing Lloyd to take over as producer at the end of the year, and had creative input on some of the serials. With the purely historical serials now abandoned and the generally favourable reaction to science-fiction storylines, it had been decided to go for 'monsters' in the 1967/8 series of *Doctor Who*. However, Whitaker's serial would be the only exception to this 'rule'.

Whitaker's storyline was effectively a political thriller set on an Earth of the near future. Indications to this in the script came in terms of direct videophones in people's offices, references to rockets and hovercars (which were not seen on screen), the fashions and a few other items of advanced technology. The key



Below: "Get out of that!"



Left: Astrid makes a smooth landing.

idea behind the story was that the Doctor would have a double. Patrick Troughton was to play both the Doctor and leader Salamander, a ruthless would-be world dictator who (as the Doctor identified from his accent) hailed from Mérida, the state capital of Yucatán in Mexico. Salamander's name came from a lizard that could live in extreme heat, fitting in with Salamander's achievements with the Mark VII Sun-Catcher, through which desolate areas of Earth had grown crops again and gained him the nickname of 'Shopkeeper of the World'.

Early synopsis

An early synopsis of the serial referred to events at Astrid's 'cottage' in Episode 1, with the episode concluding at 'Giles Kent's home' and stating that Kent 'was once one of Salamander's commanders'. In Episode 2, Bruce 'tries to telephone to Salamander in Zone Two' where Denes was the Leader and Fedorin was the police chief; Fariah was a 'girl guard' and Victoria also worked in headquarters as a guard with Jamie. In Episode 4 it was indicated that Salamander caused the death of Fariah's brothers.

Six scripts for *Dr Who and the Enemy of the World* were commissioned on Tuesday 25 July with a target delivery of Sunday 20 August.

With Bryant moving up to producer, a replacement story editor was needed. The assistant story editor during the late spring and summer of 1967 had been Victor Pemberton, but Pemberton declined the offer of a permanent post, opting instead to return to freelance writing. As a result, a new story editor was required to trail Bryant and then take over with the following story *The Web of Fear* [1968 – see page 108]. This was to be Derrick Sherwin, an ex-actor and theatre designer who had just joined the BBC and who trailed the *Doctor Who* team during production on *The Ice Warriors* [1967 – see page 40]. Sherwin had turned to writing and had a play, *Yob and Nabob*, screened by the BBC on Boxing Day 1965. After this he had joined the cast of the BBC serial *United!* for which he had also started writing scripts.

The director assigned to Whitaker's story (referred to erroneously as *The Enemy of the State* on one of the scripts) was Barry Letts, an actor and writer who had completed a BBC directors' training course in late 1966 and had been working on *The Newcomers* and *Z Cars*. Letts had previously attempted to write for *Doctor Who*, approaching story editor Gerry Davis during 1966 with a number of proposals. These included a story about a humanoid life-form that developed into butterflies. Davis had rejected the serial as being too sophisticated, but it would later form the basis of *The Mutants* [1972 – see Volume 18], which Letts produced.

Sherwin found himself working very closely with Letts to tighten up the scripts of the serial; only Episode 1



Connections: Double double

- *The Enemy of the World* marks the second time that a natural double of the Doctor, played by the same actor, appears in the series. In *The Massacre of St Bartholomew's Eve* [1966 – see Volume 7], the Doctor's companion, Steven Taylor, mistakes the Abbot of Amboise for the Doctor. The Daleks also created a duplicate of the First Doctor in *The Chase* [1965 – see Volume 5].



Above: Mary and Colin are trapped underground.

was in a finished form when Letts arrived with the remainder still in draft form. Most of this involved inserting more action into Whitaker's very dialogue-heavy thriller. Of all the episodes, Episode 3 was the instalment that Sherwin changed the least. Letts reworked the opening of Episode 1 extensively. This was originally set in a holiday resort full of people which it would be difficult to film; Letts instead suggested the use of a helicopter and hovercraft, with Lisemore coming up with the idea to use stock film of the helicopter exploding.

Since Sherwin was soon to take control of story editing himself, he contacted an old friend of his, Terrance Dicks, who he considered a good, analytical storyteller. Dicks accepted an initial three-month post as uncredited associate story editor early in 1968. Sherwin was not keen to remain as story editor for any great amount of time, and was already intending to prepare Dicks as his successor.

One notable aspect of *The Enemy of the World* is that while the bulk of the storyline is set in Australia, it is possible that early drafts were set in Eastern Europe as with the Hungarian sections of Episodes 2 and 3.

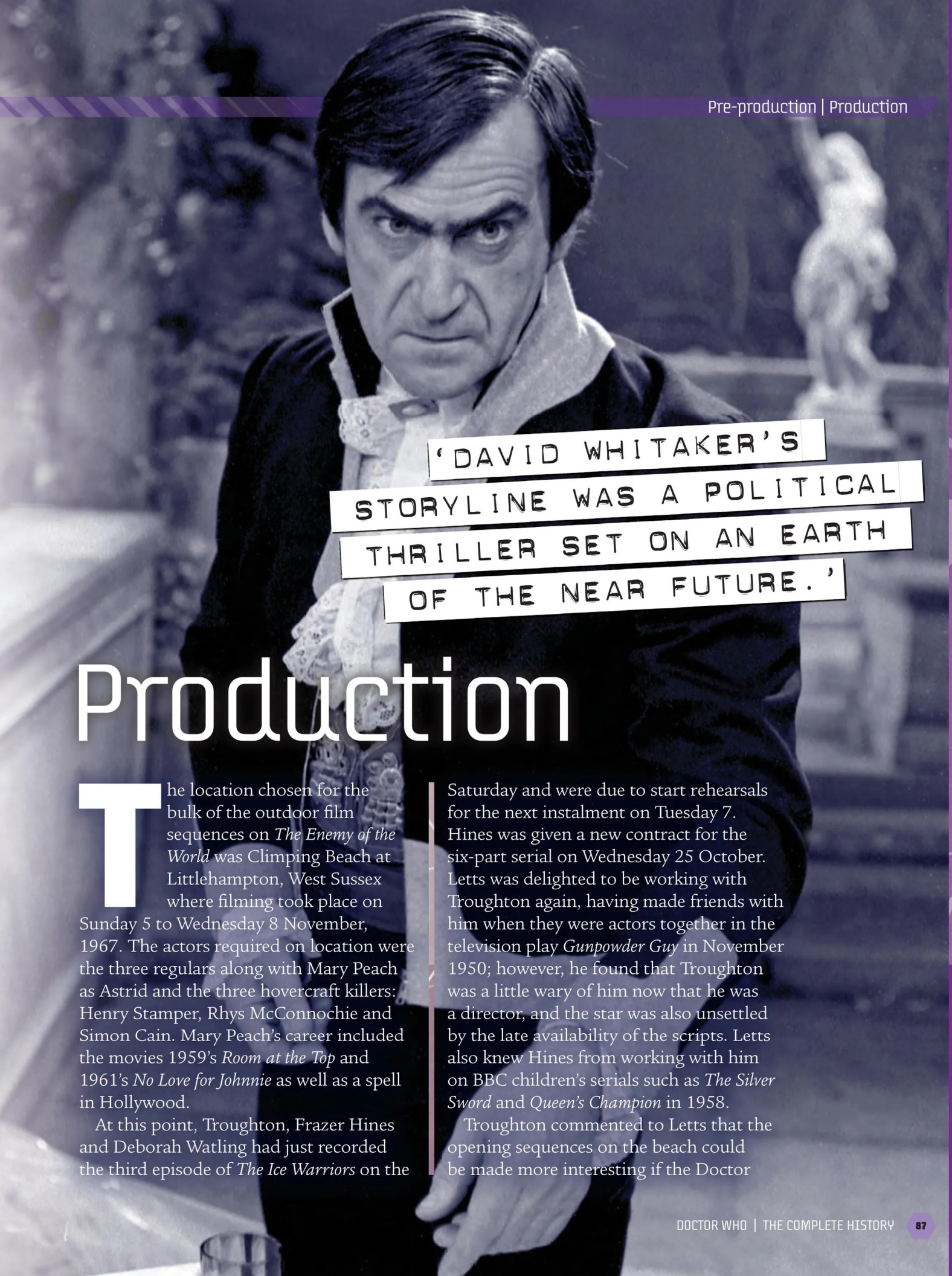
The scripts for Episodes 1 and 2 were delivered on Monday 11 September, those for Episodes 3 and 4 on Thursday 28 September and the final pair on Tuesday 17 October.

In the scripts, of the three hovercraft men, Anton was described as 'the eldest, a thick-set, greying man' while Tibor (later re-named Rod by Letts) was 'a quiet tall man' and Otto (who Letts renamed "Curly") was 'much the same age as Tibor – in his twenties... athletic looking, rather wild and unrestrained'. The camera script for Episode 1 also had Kent and Astrid discuss more victims of Salamander in dialogue omitted from the finished programme, Astrid commented that the drowned Michael Assevski was an Olympic swimming champion before Giles referred to the murdered John Freremont of the British Zone and Scandinavian Zone Controller Lars Helvig, who apparently committed suicide. Colin Redmayne was described as 'an alert young man, in his middle twenties'; Swann was 'a dedicated intense man' and Mary was 'a girl in her twenties, pale, determined'.

Action for Astrid

The production team assembled for the serial included set designer Christopher Pemsel, with make-up and costumes supervised as usual by Sylvia James and Martin Baugh.

While performing a location recce on the beach at Littlehampton, Letts got a call at the nearby golf club to say that he had lost one of his main guest stars, South African-born Mary Peach, whom he had cast as Astrid. The reason for this was that the character vanished after the fourth episode. Keen to retain the actress, Letts agreed to rework the final instalments to keep the character at the forefront of the action. ■



'DAVID WHITAKER'S STORYLINE WAS A POLITICAL THRILLER SET ON AN EARTH OF THE NEAR FUTURE.'

Production

The location chosen for the bulk of the outdoor film sequences on *The Enemy of the World* was Climping Beach at Littlehampton, West Sussex where filming took place on Sunday 5 to Wednesday 8 November, 1967. The actors required on location were the three regulars along with Mary Peach as Astrid and the three hovercraft killers: Henry Stamper, Rhys McConnochie and Simon Cain. Mary Peach's career included the movies 1959's *Room at the Top* and 1961's *No Love for Johnnie* as well as a spell in Hollywood.

At this point, Troughton, Frazer Hines and Deborah Watling had just recorded the third episode of *The Ice Warriors* on the Saturday and were due to start rehearsals for the next instalment on Tuesday 7. Hines was given a new contract for the six-part serial on Wednesday 25 October. Letts was delighted to be working with Troughton again, having made friends with him when they were actors together in the television play *Gunpowder Guy* in November 1950; however, he found that Troughton was a little wary of him now that he was a director, and the star was also unsettled by the late availability of the scripts. Letts also knew Hines from working with him on BBC children's serials such as *The Silver Sword* and *Queen's Champion* in 1958.

Troughton commented to Letts that the opening sequences on the beach could be made more interesting if the Doctor



Above rght: Filming on Climping Beach, Littlehampton.

suddenly stripped down to his long johns for a swim rather than simply paddling.

For the first time on *Doctor Who*, a helicopter was used. The Hillier UH-12 was hired from Bristow Helicopters and was given the fake ident of AST-018 and an internal licence plate which was due to expire on 31 Dec 2018. Letts also contacted KR Morgan, an ex-Navy engineer who had developed a small prototype four-man hovercraft.

The regular cast was only required for filming on Sunday 5 November. On this day, sequences shot included all the close-ups of the Doctor, Victoria and Jamie emerging from the TARDIS, exploring the beach, and arriving at Astrid's bungalow in Episode 1. Astrid's bungalow was a couple of prop walls erected on location and shot carefully from certain angles. Shots of the hovercraft in the distance for Episode 1 were filmed; and Salamander on the beach at night making his way to the TARDIS in Episode 6. For the latter sequence, film recordist John Hills-Harrop found that the only way to pick up the dialogue between Troughton and Frazer Hines was to stand in shot with the microphone – and by backlighting the scene, Hills-Harrop was invisible on screen because of his black oilskins. The beach terrain had caused problems for the Land Rover transporting the BBC film equipment which got stuck on the slippery pebbles. For the action sequence, Hines ad-libbed the battle cry "creag an tuirc" which had been used by Jamie's cohort Alexander in *The Highlanders* [1966/7 – see Volume 9].



Below right: The Doctor goes for a paddle.

On the beach

Filming on the beach on Monday 6 November included all the scenes in Episode 1 of the hovercraft crew; Jamie's fight with Curly, with only Jamie's arm in shot being played by an extra, Frazer Hines' close-up shots having been filmed the previous day; and Astrid crossing a field in Episode 5 (for which 17-year-old Nigel Burtwhistle from West Down Tutors School appeared as a guard). Supervising the use of his hovercraft for the shoot, K R Morgan bruised his leg when the craft ploughed into the sand.

Tuesday 7 November saw filming continue on the beach with sequences of



the Doctor, Jamie and Victoria escaping with Astrid, with the three regulars being played by doubles and filmed at a distance. Stuntman Peter Diamond appeared as the Doctor, with Richard Halifax as Jamie and Sarah Lisemore (the daughter of production assistant Martin Lisemore) as Victoria. Fred Hamilton agreed to shoot aerial sequences from the helicopter with a hand-held camera rather than have the camera mounted on the craft; the pilot narrowly avoided an accident when he failed to take Hamilton's unbalanced weight into account. To avoid further incident, Letts travelled on board in an attempt to balance the weight of Hamilton and his equipment. Shots of Astrid in the helicopter were also filmed, and pictures were taken of this sequence by a BBC photographer. Close-ups were filmed with the helicopter still on the ground. Filming of the location sequences was covered by the *Littlehampton Gazette* in a feature on Saturday 11 November.

On Wednesday 8 November, filming concluded on the beach with shots of the helicopter taking off; the hovercraft and its crew, and Salamander's men taking the helicopter.

Filming then moved back to London for Thursday 9 and Friday 10 November with the two days spent outside Villiers House in Ealing, a building owned by BBC Enterprises. The building exterior stood in for Kent's office, with sequences being filmed of the guards outside for Episode 4. Also filmed on Thursday 9 were shots of Jamie in Walpole Park in Ealing. This formed establishing shots for Episode 2, and also back projections for the covert meetings between Jamie, Victoria and Astrid on a park bench.

Filming continued on Friday 10 and Monday 13 November on Stage 2 at Ealing Film Studios where all the scenes inside the TARDIS for Episode 6 were shot. This would be the only occasion on which the Doctor and Salamander actually met, and thus the split-screen method of filming would allow Troughton to appear simultaneously in both roles in the same shot, something extremely difficult to do in the videotape studio. Work on this final sequence did not go smoothly. The idea had been to shoot the sequence with



Below: Aerial action, filmed on the ground.



Connections: Out of the cold

- In Episode 1, the Doctor explains to Kent that their lack of knowledge about world events is because he and his friends had been 'on ice', referring to the previous serial *The Ice Warriors* [1967 – see page 40].



Above right: Salamander and the Doctor finally meet, face-to-face.

Troughton as the Doctor first on the right of the set, with the left-hand half of the camera lens blocked off to stop the film being exposed. With the Doctor-half of the picture completed, the film was then rewound in the camera, and the plan was to cover the already filmed right-hand side of the frame and, after a costume change, shoot Salamander to the left of the picture. Unfortunately, the film jammed in the camera during the rewinding, so the amount of material salvageable for the finished sequence was less than Letts had hoped for (although the director later learned that he had been misinformed about the technique and should have shot two complete frames of film to be combined by optical printing).

Troughton had hoped to play Salamander with a very different look to the Doctor and was a bit disappointed when the story dictated the two characters had to look much the same. For the image, the actor went through albums of theatre photographs from the 1950s and settled on a shot of himself from an American production of *Hamlet*. Make-up styled Troughton's hair with a parting, and used pigments on the actor's face to alter his bone structure and give him a more sun-tanned Mexican appearance. Troughton's eyebrows were fluffed up too, so Salamander and the Doctor were not exact doubles. Troughton adopted a South American accent for Salamander, as indicated in Whitaker's script. Watling and Hines found this hilarious when they heard the Yucatán accent for the first time, asking Troughton, "Is Salamander Welsh?"

Diamond again doubled for Troughton, this time as Salamander, for the shots of the villain being sucked out of the TARDIS, a Kirby circus wire was used to suspend the stuntman as he was pulled away.

Below: Scheming Salamander.



Salamander's speech

Also shot at Ealing during these two days was the sequence of Salamander giving his speech, which would be viewed by the group in Kent's office on a back projection screen in Episode 1. This was filmed with Troughton alone on a virtually empty sound stage, with the reactions of the audience dubbed on later. The final sequence to be filmed was of Salamander entering the travel capsule for Episode 4.

Model sequences of the travel capsule in motion for Episode 4 and Episode 6 were filmed, on Saturday 11 November.

The episodes were rehearsed at St Helen's Church Hall close to the BBC, with four days from Tuesday to Friday spent on each instalment before a fifth



Left:
Fedorin, ready for orders.

day recording in Studio D of the BBC's Lime Grove premises. Again, there were mild tensions between Troughton and his old friend Letts, notably when Letts – still early in his directorial career – would try to curtail the card games which Troughton and Hines indulged in with the guest cast when not needed at rehearsals.

The Enemy of the World Episode 1 was recorded on Saturday 2 December, and was the first episode of *Doctor Who* to be made on 625-line videotape (although paperwork for the serial incorrectly indicated that Episode 3 was the first to be recorded in this manner). Up until then, all episodes of *Doctor Who* had been recorded on 405-line videotape, but since the inception of BBC2 in 1964, the higher definition 625-line service had been phased in for all BBC productions.

The cast was joined by the other two guest stars – Colin Douglas as Donald Bruce and Australian Bill Kerr, best-known for BBC Radio's *Hancock's Half Hour*, as Giles Kent. Troughton very much enjoyed working with Kerr, while Douglas was less than happy to be working on what he regarded as a children's serial, telling Watling: "It's the worst thing I've ever done, I'm certainly not coming back and don't want to be asked." Mary Peach brought her son and daughter to the studio to meet Troughton to help them overcome their fear of watching *Doctor Who*. Letts' recording scripts were very ambitious, and Martin Lisemore warned him that the running orders were more akin to the 90-minute editions of *The Wednesday Play* than a half-hour episode of *Doctor Who*. Recording took place from 8.30pm to 9.45pm on the Saturday evenings.

There were two recording breaks during the first evening. The first came after one of the scenes with Anton, Rod and Curly, and the second was midway through the final scene in Kent's office. This allowed Troughton to change from being the Doctor to 'Salamander' as he emerged from the inner office in the final shots of the episode. Kent's office included a back projection screen to show Salamander's speech and the maps of the Australasian Zone and Cape Arid, and also a television monitor acting as a videophone unit. Onto this was fed a picture of Kerr as he told Astrid to stop the hovercraft crew in Episode 1. The back projection screen was also used to project slides of those killed by Salamander (Michael Assevski, John Freremont, Lars Helvig and Ocheinu) as Kent described their fates to the Doctor.

Four feet of 35mm stock footage was acquired from Pinewood Film Studios, showing a helicopter exploding, indicating the demise of Curly and Anton (material



Right: Kent is determined to expose Salamander.

originally shot for the 1963 James Bond film *From Russia with Love*) and also establishing shots of the United Nations Headquarters in New York as well as material of the UN assembly in session which was used in the film of Salamander's address.

Hungarian music

There was no specially composed music recorded for *The Enemy of the World* – the background tracks came from BBC stock music discs. Because of the setting for Episodes 2 and 3, Hungarian music was used, such as the works of Béla Bartók, a Hungarian composer and pianist of the early twentieth century. One source was Bartók's score for a ballet first performed in 1926, *A csodálatos mandarin* (*The Miraculous Mandarin*), played by the Sudwestfunkorchestra of Baden-Baden on the 1961 LP from VOX (PL 12040); the fourth section *Third Seduction Game – The Mandarin Enters* was used for the hovercraft crew breaking contact with Astrid, and Rod attacking Astrid in the bungalow. Also used in the episode was another Bartók work, the 1936 *Music for Strings, Percussion and Celesta*. The performers on this 1959 Deutsche Grammophon LP *Musik Für Saiteninstrumente, Schlagzeug Und Celesta* (LPM 18 493) were the RIAS Symphonie-Orchester Berlin. The *allegro motto* movement backed the helicopter/hovercraft chase sequence, and Astrid noticing the damage to the petrol tank, while the *allegro* was heard as the helicopter exploded.

For this episode, Troughton was credited as just 'Dr. Who' on the closing roller caption, despite his appearance as Salamander in the film sequence. The remaining instalments of the serial credited him as 'Dr. Who Salamander'. The actor was very careful to differentiate between the real Salamander and the Doctor impersonating the leader, with the Doctor's version of the Yucatán accent not being quite as harsh as Salamander's.

Episode 2 was recorded from 8.30pm to 9.45pm on Saturday 9 December, with Frazer Hines' cousin Ian Hines, appearing in both this and Episode 3 as a guard at the Presidential Palace. As with other episodes of the serial, Episode 2 had little or no reprise from the previous instalment, merely Troughton re-enacting his line as the Doctor disguised as Salamander wearing a plain dark tunic.

Kanowa Research Station was established early in the episode by two photo captions of Dungeness Power Station with a fake sign locating the base. Around 100 feet of silent 35mm film material showing volcanoes, earthquakes

Connections: Machine memory

- When the Doctor explains how Salamander's sun store works, Jamie likens it to the ioniser that had featured in the preceding story, serial *The Ice Warriors* [1967 – see page 40].



and buildings collapsing was accessed from the BBC's archives for the eruption of the Hungarian mountains. A film sequence of an explosion was used as a back projection beyond the balcony of Salamander's office terrace after Jamie had 'saved' him from death, along with the appropriate sound effects. Letts' use of back-projection for various scenes had been inspired by seeing Shaun Sutton adopt the method for episodes of *Z Cars*.

For this episode, Troughton was able to remain in his Salamander make-up the whole time, since scenes with the Doctor had him in disguise. There was, however, still some out of sequence recording and recording breaks scheduled. The first break occurred after the scene in Benik's office at Kanowa where Bruce asked Benik about Salamander's whereabouts, allowing Troughton to change costume from the dark tunic into Salamander's Mexican-style outfit. Next came several scenes set on the terrace at the Presidential Palace, with a recording break after the faked bomb attack using the exploding radio telephone on Salamander's desk. After another break, both scenes set at the park bench were recorded, with the film sequence of Jamie approaching on back projection. The scene where Denes and Astrid met at the disused jetty by the river (a two-level set showing the feet of the Guard Captain and a guard walking above them) was recorded with a break at either end, and recording then continued with the final two scenes set on the terrace.

One sequence from the transmitted Episode 2 did not appear in the camera schedules or scripts for the instalment, or any other. This came after the first scene in the park, and had Astrid using a radio to contact Kent and the Doctor back in Australia. It is possible that, because this required the Doctor to be out of his Salamander make-up, it was recorded with scenes at the end of Episode 3 the following week and inserted later (although this would have necessitated the set for Kent's office to be erected) or possibly with Episode 4 (in which the set for Kent's office was already required).

Episode 2 again used *The Miraculous Mandarin: Second Seduction Game* which backed the establishing shots of Kanowa plus Astrid and Denes hiding from the guards, while *Third Seduction Game* covered the meeting in the park, Jamie's arrival on the terrace and the subsequent explosion. Careful use was made of sound from sound effects records such as birdsong for the scenes in the park and gulls for the sequence at the riverside jetty. A BBC photographer took photographs of Troughton in studio as Salamander for the first time, as well as Bill Kerr, Czech actor George Pravda as Denes, comedy actor David Nettheim as Fedorin, and Carmen Munroe as Fariah.

On Friday 15 December, Troughton, Watling and Hines missed some rehearsals



Left: Denes is under arrest.



Connections: What was that?

- The Doctor expresses momentary alarm when he mishears Astrid's mention of an 'abandoned jetty' as 'abandoned Yeti', a reference to the robotic creatures seen in *The Abominable Snowmen* [1967 - see page 6].



Above: Food taster Fariah despises Salamander.

for Episode 3 of *The Enemy of the World* to film inserts at Ealing for the following serial, *The Web of Fear.* This overlapping of productions was putting an increasing strain on Troughton in particular.

Episode 3 of *The Enemy of the World,* was recorded from 8.30pm to 9.45pm on Saturday 16 December.

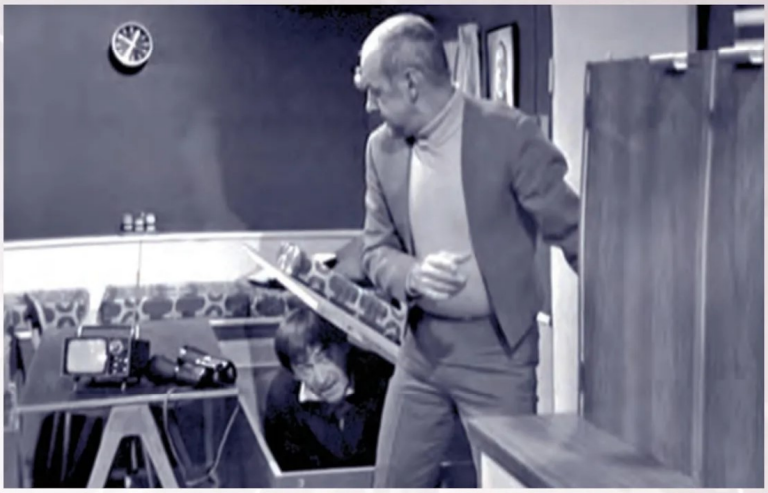
The corridor set at the palace was an example of Pemsel's clever design which would allow one small section of a set to be used as several different venues. Here it was a single stretch of wall which, with different props and camera angles, could appear as the entrance corridor which Astrid walked down, the area in which Denes was held, or the corridor leading from the kitchen along which Victoria pushed the trolley. For this episode, Peach and Hines wore guard tunics instead of their costumes from the previous episodes.

The only scene requiring Troughton to appear as the Doctor in Episode 3, set in Kent's trailer overlooking Kanowa Research Centre, was recorded at the end of the evening to allow the actor time to change out of his Salamander costume and make-up. Although recording began generally in sequence (and had no reprise from Episode 2), there were numerous recording breaks and pauses, the first three coming after the scene between Fedorin and Salamander at the wall safe, then after the scene of Denes being held in the corridor and after the scene where Victoria met Griffin in the kitchens. The following sequence of Astrid entering the palace had four recording pauses to restructure Pemsel's corridor set. The first two shots each had Peach walking from right to left down the same stretch of corridor and turning. The third walk down the corridor involved her meeting the guard, Janos, and after the other pause, the seat for Denes was placed on the set. Recording then continued in sequence – apart from the trailer scene – up to the sequence in which Salamander poisoned Fedorin on the terrace. The final scene of the episode, again set on the terrace, was recorded directly afterwards.

This allowed Troughton some time to change from being Salamander into the Doctor's costume as scenes without him were being recorded.

A great escape

Recording then moved back to the scene with Jamie and Griffin in the kitchen, and then, after a recording break, the escape attempt with Denes was taped. Directly after this was a scripted scene that was dropped from the completed episode, making the climax of the rescue appear very disjointed. It consisted of Astrid trying to get the wounded Denes away down a corridor, but he died, pleading with her to leave him and escape before the guards arrived. After another recording break, the scene in Kent's trailer was taped, omitting a photocaption of Kanowa Research Centre which was to be shown as the Doctor's point of view. Around 40-feet of silent 35mm stock footage was again used for shots of volcanoes erupting and the subsequent lava flow as the Eperjes-Tokaj disaster was shown on a small television monitor in Kent's trailer. This set also included a specially taken portrait shot of Kerr as Kent, subsequently smashed by Benik (Kerr had posed for the portrait at a photographic studio in Television Centre on Thursday 14 December). Musical links in Episode 3 again came from *The Miraculous Mandarin,* but from this instalment onwards a different recording of the composition was used. The performers on the 1964 Deutsche Grammophon disc (*Der Wunderbare Mandarin/Cantata Profana*: LPM 18 873) were the Budapest Philharmonic Orchestra. Astrid entered the palace to *Second Seduction Game*, and *Third Seduction Game* was used for Fedorin looking at the poison and talking to Salamander. Part of the *allegro molto* from *Music for String Instruments, Percussion and Celesta* was heard as Denes was shot.



Above: "Get back in your box, Doctor."

Troughton enjoyed working with Kerr because the two made each other laugh; during rehearsals for Episode 3, Troughton would make the sound of passing wind when hiding inside the window seat in Kent's trailer.

Having recorded Episode 3, Hines and Watling were given a week's holiday since they were not required at all in Episode 4. However, all three of the regular cast had to spend their free day of Monday 18 filming again at Ealing for *The Web of Fear.*

Episode 4 was recorded at Lime Grove on Saturday 23 December, starting with a 20-second reprise from a 35mm film recording of the previous episode. Letts was finally granted his request for extra recording time because of the serial's complex nature. Instead of starting at 8.30pm and ending at 9.45pm, recording ran from 8.15pm to 10.00pm. A similar schedule was allowed for the recording of Episode 5.

A full-size capsule was built in the records room to match up with the model and live-action shots that had already been filmed. This version was an empty tubular

Connections: Musical proof

- The Doctor proves his identity to Victoria and Jamie by pretending to play *Twinkle, Twinkle Little Star* (see *The Abominable Snowmen*) on his recorder, and finishes this off with the comedic musical couplet *Shave and a Haircut*.



mechanism that could rotate to allow actors to enter its doorway. There was a late cast change in the episode with Letts' nephew Andrew Staines replacing Terence Donovan as Benik's sergeant.

As with Episode 1, use was made of monitors on some sets as videophone. The records room had such a screen, allowing Benik to talk to his sergeant and captain outside Kent's office building before the attack, and to eavesdrop on the conversation between Astrid and Kent prior to their use of the scrambler. Again, Kent's office included a link so Kent could appear on the screen talking to Astrid.

A recording break was scheduled before the scene where the Doctor and Kent arrived at Kent's office, allowing Troughton and Kerr time to move over from the trailer set. Scenes in Kent's office then continued with a fight sequence between Peach and Bob Anderson, with the stunt guard entering through the window outside the set.

A second recording break came after the main scene of Benik's men breaking into the office, allowing Staines, Elliot Cairnes and Milton Johns to move to the section of exterior wall for the sequence in which Fariah was shot.

With all the initial scenes at Kent's office completed, another recording break was held to allow Troughton to change into his Salamander outfit, and recording resumed with the establishing photocaption of Kanowa Research Centre. As with the Presidential Palace the previous week, Pemsel provided a single corridor set for the Research Centre which could be redressed and recorded from different angles. This was used for scenes of Benik checking on the guard outside the records room, again necessitating recording pauses. Aside from the records room, the other new sets for the episode were the main shelter area and Swann's smaller control room which was adjacent to it. Another slide caption of Kent's caravan was used to establish the final scene of the episode, during which Troughton retained his Salamander garb since he was playing the Doctor in disguise. For this sequence, a photograph of Troughton as Salamander was prepared, and was used by Astrid to compare with her make-up work on the Doctor.

The two musical links for Episode 4 – *allegro* for the attack on Kent's office and *adagio* as Salamander entered the shelter – came from the RIAS Orchestra version of *Music for Strings, Percussion and Celesta*. Sound effects were used of a general exterior background for the scenes outside Kent's office building, while a suitable clicking noise was added to Salamander's fake radiation detector. In the script, the character of Colin was given the surname Redmayne and in the scripted dialogue for Episode 5, Fariah was referred to as Fariah Neguib and Fariah Neguid – although neither name was used in the finished episode.

The Enemy of the World Episode 5 was recorded at Lime Grove on Saturday 30



Below: "I tell you, if they offer me *Horror of Fang Rock* in around 10 years' time, I'm saying 'no'".



Left: Fedorin takes his poison.

December. The new tunnel sets used towards the end of the episode were again a design of Pemsel's that allowed them to appear from different angles as alternate underground areas. Joining the extras on the instalment was Troughton's son, David, playing one of the guards at Kanowa; this was a favour which Troughton asked Letts for, giving his son a job during the school holidays.

Recording for Episode 5 was generally in sequence, starting with Colin Douglas re-enacting his last two lines from Episode 4. The first recording break came after the scene in Kent's trailer where the Doctor felt he could trust Bruce, and after this a cut-away close-up of Swann finding the newspaper item, with the headline 'Holiday Liner Sinks – Many Feared Lost' dated Friday August 16 2017, two scenes later was recorded. Recording then continued in sequence for the whole of the episode because Troughton could wear his Salamander costume for both his roles throughout. Towards the end of the episode, there was a recording pause between each scene, particularly during scenes set in the section of rock tunnel where Salamander attacked Swann, and in the area of bushes and rocks where Astrid found him injured. Because of this, the two scenes with Kent and Astrid in the caravan were recorded back to back before the subterranean sequences.

Little music was used in this episode. A conversation between Swann and Salamander and scenes in the caves were backed by *adagio* from *Music for Strings, Percussion and Celesta,* while Benik prevented Jamie and Victoria's departure to *allegro molto*. *Second Seduction Game* from *The Miraculous Mandarin* was heard in the final scene where Astrid found the injured Swann and the same work supplied *Third Seduction Game* when Astrid overpowered Bruce's guard. As with other scenes at Kent's trailer, native birdsong was heard outside the caravan, and some areas of the underground shelter made use of stock computer operating sounds dating back to the 1950s. For scenes between Swann and Salamander in the cave tunnels, the actors' voices were artificially echoed.

Cut-away shots

The final instalment of *The Enemy of the World* was recorded on Saturday 6 January 1968, and began with the end of Episode 5 from a 35mm film recording. Again, an extra 30 minutes' of recording time was allowed, but now starting at the earlier time of 8.00pm and running to 9.45pm. Although Episode 6 was generally recorded in sequence, there were a lot of special cut-aways left until the end of the evening, which would then be edited into the master tape. Troughton was able to appear in his Salamander costume for the whole evening, since the only point in the story in which the Doctor reverted to his own clothes was the climax, already filmed at Ealing.

Although the conclusion of Episode 5 had seen Astrid finding the injured Swann outside the cave in a studio mock-up of some scrubland, the scenes between the two characters at the start of Episode 6 were set in the tunnel system. A short scene in the script between the Guard Captain at Kanowa discussing the 'jammed' door to the records room with the guard outside was not in the finished programme. Some of the dialogue involving the release of Jamie and Victoria by Bruce was also simplified between scripting and recording.

The first recording break of the evening came after the scene in the base corridor where Bruce told Jamie and Victoria to alert Forester, with the second coming just before the scene of the Doctor entering the records room. This time, a television monitor was also placed in the corridor outside, allowing 'Salamander' to appear on the screen. Likewise, the records room retained its monitor to show the guard standing outside trying to break in and later the survivors from the shelter after the explosion. Towards the end of the episode, the multi-angled rock tunnel scenes were taped and there were lots of recording pauses for all the scenes between Kent and Salamander, culminating in a recording break before Kent detonated the explosion — a piece of BBC stock film mixed into the action with a smoke effect then superimposed.

After the bulk of the episode had been recorded, several extra cut-away shots taped for scenes in the cave and the records room (so that Troughton could appear as Salamander in the cave sets on the monitor, while the Doctor was supposed to be in the records room watching). Another shot had the Doctor and Astrid watching Kent enter the cave system on a monitor, and in one sequence Salamander watched on a scanner in the caves themselves, showing events in the records room. Finally, electronic interference patterns were superimposed over the filmed shots of Salamander being sucked out of the TARDIS. The scenes in the shelter were accompanied by the *adagio* from *Music for Strings, Percussion and Celesta*.

Throughout production, Letts became aware of the strain that weekly recordings plus filmed inserts for forthcoming serials was having on Troughton. Talking to him on the last studio day, Letts suggested that *Doctor Who* should run for only 26 episodes for each series, as was the case on other BBC productions. This would allow an extra week before each new serial's recording to be spent on the filming, thus eliminating the need to overlap serials. Troughton was enthusiastic, and the suggestion was taken up by Bryant when planning the 1968/9 series. ■

PRODUCTION

Sun 5 Nov 67 Climping Beach, Climping, W Sussex (Beach)
Mon 6 Nov 67 Climping Beach (Beach/Hovercraft/Field)
Tue 7 Nov 67 Climping Beach (Beach)
Wed 8 Nov 67 Climping Beach (Beach/Helicopter)
Thu 9 Nov 67 Villiers House, Ealing, London (Guards on fire escape); Walpole Park, Ealing, London (Jamie in park)
Fri 10 Nov 67 Ealing Film Studios: Stage 2 (Int TARDIS/Salamander speech/Salamander in lift shaft)
Sat 11 Nov 67 Ealing Film Studios: Stage 2 (Model filming)
Mon 13 Nov 67 Ealing Film Studios (Int TARDIS)
Sat 2 Dec 67 Lime Grove Studio D (Episode 1)
Sat 9 Dec 67 Lime Grove Studio D (Episode 2)
Sat 16 Dec 67 Lime Grove Studio D (Episode 3)
Sat 23 Dec 67 Lime Grove Studio D (Episode 4)
Sat 30 Dec 67 Lime Grove Studio D (Episode 5)
Sat 6 Jan 68 Lime Grove Studio D (Episode 6)

Post-production

The serial suffered various problems in editing, which was meant to take place two days after recording. On Monday 4 December, 45 minutes were lost on the editing of Episode 1 because the tape had been reversed. The second session on Monday 11 then had to be devoted to finishing Episode 1 and dubbing episode Six of *The Ice Warriors* as well as working on Episode 2. As a result, most of the edit on Episode 3 scheduled for Monday 18 had to be devoted to completing work on Episode 2. Because of the backlog, Episodes 4 and 5 were edited together in one double-length session on Monday 1 January 1968.

Because of all the editing required on the videotapes of Episodes 4 and 5 and the accumulating backlog, a special 11-hour editing session took place for these two instalments on New Year's Day, 1968. ■

Below: Astrid to the rescue!



Publicity

Above: Patrick Troughton gives his best cold, hard stare as Salamander.

- At 3.48pm on Saturday 16 December, a one-minute videotaped trailer for *The Enemy of the World* was broadcast after episode Six of *The Ice Warriors*. Narrated by Dick Graham, it showed the Doctor and his friends watching Salamander's speech from Episode 1.

- In *Radio Times* there was a small photograph of Mary Peach and a brief teaser entitled *Who's Who*? The other item on the show, included in certain regional editions of *Radio Times*, was about fashion (*Who Sets the Fashion?*), again concentrating on Peach – this time regarding her costume, which she helped design (inspired by Napoleonic fashions and the look of a highwayman). Kerr also commented on his outfit, but the most notable part of the piece was the fact that it dated the serial as being set in 2017 – 50 years into the future (a fact not referred to in dialogue in the episodes themselves). Episode 3 had a photo of Hines from *The Abominable Snowmen* [1967 – see page 6] with the cast list.

- Episode 5 of *The Enemy of the World was* promoted by a special item in *Radio Times*, which now had colour covers. The issue for 20-26 January 1968 featured a large colour shot of Patrick Troughton from *The Ice Warriors* and headed *The Monstrous World of Doctor Who*. Inside there was a two-page colour article in which Gay Search learned about the work of costume



Left: Troughton on the *Radio Times* cover in January 1968.

and visual effects on the series with regards to creating the monsters and references were made to forthcoming serials such as *Fury from the Deep* [1968 – see Volume 12] but not to *The Enemy of the World* itself. A clip of Troughton and Watling from *Doctor Who* was used in television trailers to promote the *Radio Times* during the week.

- On Wednesday 27 December, the *Daily Mail* Schoolboys and Girls Exhibition opened at the Empire Hall Olympia, and until Saturday 6 January 1968, visitors could get a first hand experience to see a Mire Beast and a Fungoid (from *The Chase*), a Varga (or 'Cactus' from *Mission to the Unknown* [1965 – see Volume 6]), a Rill (from *Galaxy 4* [1965 – see Volume 6]) as well as a Dalek, Cybermen, Yeti and an Ice Warrior. This was promoted on its first day in the *Financial Times* with subsequent reports in papers including *The Guardian* and *The Times* on Thursday 28 December. A Movietone newsreel, *The Young Idea*, was also released on Thursday 4 January and included footage of the Cybermen and Yeti in action.

- Innes Lloyd's departure from *Doctor Who* and BBC Serials to take over BBC2's *Thirty Minute Theatre* in the Plays Department was reported in *Television Today* on Thursday 11 January 1968.

- The monster and horror aspect of *Doctor Who* was again in the spotlight in *I don't like my monsters to have Oedipus complexes*, a colour film documentary in BBC2's *Whicker's World* series on Saturday 27 January some hours after Episode 6 of *The Enemy of the World* was shown. During his investigation of the bizarre, Alan Whicker interviewed Terry Nation at his home with the Daleks (accompanied by an extract from *The Power of the Daleks*) and was also stalked through Highgate Cemetery by one of the Yeti from *The Abominable Snowmen*.

Below: Astrid is pleased that her hair has retained its volume, despite all that dashing about.



Broadcast

Right: "Hands in the air!"

- *The Enemy of the World* started transmission on BBC1 on Saturday 23 December, and ran in the standard 5.25pm slot for six consecutive weeks.
- After the transmission of Episode 6, BBC1 ran a special one-minute 40 seconds videotaped trailer for *The Web of Fear,* although it had been planned to end *The Enemy of the World* with a caption slide reading *Next Week: Dr Who and the Web of Fear.*
- Viewing figures for the serial were a slight improvement on those which the 1967/8 series had gained to that point – Episode 6's figure of 8.3 million was the best of the series so far. Broadcast opposite the serial on ITV were re-runs of *Sir Francis Drake on* ATV-London while ABC broadcast cartoons in *The Bugs Bunny Show* and Southern ran Gerry Anderson's latest show *Captain Scarlet and the Mysterons.*

Below: Astrid is amazed by the Doctor's similarity to Salamander.





- While reviewing the outlandish ATV film series *The Prisoner* in *The Observer* on Sunday 21 January, television critic George Melly commented, '*Dr Who*... for example, is perfectly adjusted to exteriorise [children's] fears and anxieties without taking them out of their depths.'
- Film recordings of *The Enemy of the World* were sold abroad for broadcast in Australia, where it was passed with a G rating and was shown uncut; Hong Kong; Singapore; New Zealand; Gibraltar; Zambia; and Nigeria.
- The videotapes for Episodes 2 to 5 of the *The Enemy of the World* were cleared for wiping on Monday 21 July 1969; Episode 1 was similarly cleared to be erased on Monday 22 September 1969, but this did not happen until after authorisation was given again on Monday 20 October 1969. All bar one of the 16mm film recordings



Left: "Everything apart from Episode 3 destroyed, you say? Well, now, that is a shame..."

were destroyed sometime after 1974. Episode 3 was selected to be kept by the BBC Film and Videotape Library as an example of *Doctor Who's* 1967/8 series along with Episode 6 of *The Wheel in Space* [1968 – see Volume 12]. It was shown at the National Film Theatre as part of the *Apocalypse tv IV: eco-armageddon* season on Tuesday 4 January 2000.

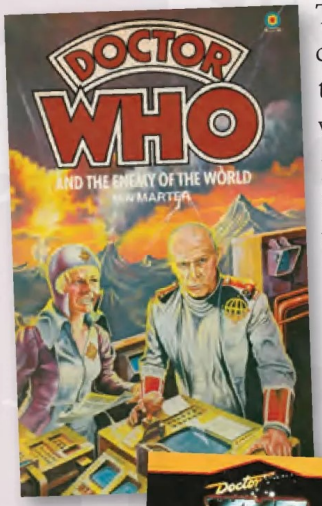
- In October 2013, the BBC announced that the the film copies of all six episodes had been discovered at a television relay station in Nigeria by Philip Morris of Television International Enterprises Archive. The episodes were returned to the BBC where they were restored and remastered prior to their release on iTunes and DVD.

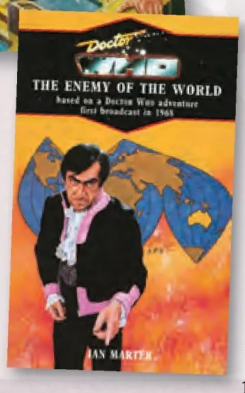
ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode 1	Saturday 23 December 1967	5.25pm - 5.50pm	BBC1	23'45"	6.8M (89th)	50
Episode 2	Saturday 30 December 1967	5.25pm - 5.50pm	BBC1	23'48"	7.6M (75th)	49
Episode 3	Saturday 6 January 1968	5.25pm - 5.50pm	BBC1	23'05"	7.1M (79th)	48
Episode 4	Saturday 13 January 1968	5.25pm - 5.50pm	BBC1	23'46"	7.8M (66th)	49
Episode 5	Saturday 20 January 1968	5.25pm - 5.50pm	BBC1	24'22"	6.9M (73rd)	49
Episode 6	Saturday 27 January 1968	5.25pm - 5.50pm	BBC1	21'41"	8.3M (55th)	52

Merchandise

Below: Covers by Bill Donohoe and Alister Pearson for the novelisation of the story.





David Whitaker was approached by Target Books in October 1979 to novelise *The Enemy of the World.* Keen to make a variety of changes to the original teleplay, Whitaker drafted a heavily amended synopsis. He specified the date as 2030 and had the TARDIS landing in a cave. At the conclusion of the book, the Doctor was to deny Salamander an escape route via the TARDIS, leaving the world's population to execute their own justice on the leader. Unfortunately, Whitaker was taken ill before he began writing the book and died in February 1980.

Later that year, the project was given to actor/writer Ian Marter, who novelised the story as *Doctor Who and the Enemy of the World.* His manuscript was trimmed down by WH Allen to make it fit the required word count. The book was also notable since Marter had Theodore Benik using the word 'bastard' – prior to this, 'bad language' had never been used in the series or the novelisations. According to Marter, the cuts enforced on the novel by the publishers made the book disjointed and, already unhappy with the story, the writer frequently cited it as his least favourite novelisation. The cover painting by Bill Donohoe featured stylised paintings of Astrid and Kent taken from BBC photographs. The hardback was published in March 1981, with the Target paperback coming out a month later. The book formed part of *The First Doctor Who Gift Set* issued by Target in 1982, and was latterly numbered Book No 24. The book was reissued as *Doctor Who – The Enemy of the World* with a new cover painting by Alister Pearson in May 1993. With narration from Frazer Hines, the soundtrack of *The Enemy of the World* was released as a double-CD set by BBC Worldwide in August 2002.



The Enemy of the World was included as part of AudioGO's *The Lost TV Episodes: Collection 5* soundtrack collection in August 2012.

A BBC Video Special of *The Troughton Years* was released in June 1991. Written and produced by John Nathan-Turner and presented by Jon Pertwee, it included Episode 3 of *The Enemy of the World*. The *Lost In Time* box set was released on DVD/Blu-ray by BBC Worldwide in November 2004. This triple DVD set included Episode 3 of *The Enemy of the World*. The DVD also included surviving clips from the story. Following the recovery of the five missing episodes of *The Enemy of the World* in 2013, the BBC released the complete serial via iTunes on 11 October 2013. A DVD release, without any extra features or commentary, followed on 25 November 2013. Copies of the DVD bought from the BBC Shop had an exclusive cardboard sleeve cover.

An *Enemy of the World* T-shirt was available in November 2013, exclusive to *bbshop.com* and only available to buy with the DVD release of the story. ■

Right: Lee Binding's cover for the DVD release of the newly recovered episodes.

Cast and credits

CAST

Patrick Troughton Dr. Who/Salamander[1]
Frazer Hines Jamie [1- 3, 5-6]
Deborah Watling Victoria [1-3, 5-6]

with

Mary Peach Astrid
Bill Kerr Giles Kent
Colin Douglas Donald Bruce
Milton Johns Benik [2-6]
George Pravda Denes [2-3]
David Nettheim Fedorin [2-3]
Carmen Munroe Fariah [2-4]
Henry Stamper Anton [1]
Rhys McConnochie Rod [1]
Simon Cain Curly [1]
Gordon Faith Guard Captain [2-3]
Bill Lyons Guard on Denes [3]
Reg Lye Griffin the Chef [3]
Andrew Staines Sergeant to Benik [4]
Elliott Cairnes Guard Captain [4-6]
Bob Anderson Fighting Guard [4]
William McGuirk Guard in Corridor [4-6]
Christopher Burgess Swann [4-6]
Adam Verney Colin [4-6]
Margaret Hickey Mary [4-6]
Dibbs Mather Guard in Caravan [5]

[1] Credited as Dr. Who only on Episode 1

UNCREDITED

Peter Diamond Double for Dr. Who
Richard Halifax Double for Jamie
Sarah Lisemore Double for Victoria
K R Morgan Hovercraft Driver
Richard Knight Guard [Kent's office]
Andrew Andreas, Harry Fielding, Ian Hines ... Guards [European Zone]
Paul Blomley Guard to Benik
Pat Gorman, Vic Taylor, Arthur McGuire Guards on Fire Escape
Tony Norman, Ken Frazer, David Troughton, Denis Balcombe, Blair Stewart Guards [Kanowa]/Stretcher Carriers
Pearl Hawkes, Rosina Stewart, Valerie Taylor, Ruth Harrison, Sarah Lisemore, Deborah Miller, John Timberlake, Geoffrey Obert, John Clevedon, Bill Howes, Freddie Whiles, Francis Batsoni Shelterers [inc Jones, Morris, Hunt]
Drew Borland, Charles Mylne, Eric Bird, Gary Dean, Jay Neil, Tony Franks Guards [Kanowa]/Forester's Guards
Nigel Burtwhistle Guard
Peter Diamond Stunt Double for Salamander

CREDITS

Written by David Whitaker
Title music by Ron Grainer
and the BBC Radiophonic Workshop
Costumes by Martin Baugh[2]
Make-up by Sylvia James[2]
Lighting: Howard King[2]
Sound: Tony Millier [2]
Film Cameraman: Fred Hamilton [1,6]
Film Editor: Philip Barnikel [1,6]
Story Editor: Peter Bryant
Designer: Christopher Pemsel
Producer: Innes Lloyd
Directed by Barry Letts.

[2] Credited on Episode 6 only.

Profile

PETER BRYANT
Story Editor/Producer



Born 27 October 1923 in Lambeth, South London, Peter Murray Bryant grew up in Acton, and after war service in the Navy, trained as an actor.

From 1950-3 he was in Rep at Bristol Old Vic, appearing in *Henry V*, *Love For Love* and *The Alchemist*. A production of *The Duenna* transferred to London's Westminster Theatre in 1954.

Bryant's broadcasting début had come on 15 October 1951, playing Dr Yellowlees in BBC radio play *The Professor's Love Story*, while his TV début came on 6 December 1953, as Edgar Linton in a Nigel Kneale adaptation of *Wuthering Heights* produced by Rudolph Cartier. Another Cartier production was *Such Men Are Dangerous* (1954).

Bryant became a TV star when *The Grove Family*, Britain's first peaktime soap opera, aired from 16 April 1954. As elder son Jack Grove, the blond and good-looking Bryant soon received sackfuls of fan mail. The show, created by Jon Pertwee's father and brother Roland and Michael, was rested in June 1957, never to return. Bryant also starred in feature film spin-off *It's a Great Day!* (1955). Playing Jean, one of Jack's many girlfriends, in November 1955 was actress Shirley Cooklin, and Bryant and Cooklin married in 1958.

After the Groves, Bryant appeared in three ITV *Television Playhouse* entries as well as in *The English Family Robinson* (1957), six episodes of ABC crime thriller *The Man Who Sold Death* (1958), *Boyd QC* (1958), single play *The Inside Chance* (1958), *Champion Road* (1958), serial *Leave It to Todhunter* (1958) and two 1959 BBC Wales plays, *Barbed Wire and Bracken* and *A Farthing Damages*.

In April 1959 Bryant and Cooklin appeared together in radio play *Everybody Likes Saturday Night* and radio soon became Bryant's calling. He presented the Light Programme's *Morning Call* in August 1960, and was holiday stand-in fronting the *Today* programme on the Home Service for February, June and October 1961 and February 1962.

Diversifying into writing, his play *World Around the Corner* was broadcast 25 August 1962 but by June he was producer on the BBC's key radio play strands. From April to December 1963 he produced weekly soap *The Dales*. In early 1966 Bryant oversaw several Gilbert and Sullivan operettas but still wrote occasional plays including *Your Wedded Wife* (1966) and *A Sort of Souffle* (1967). Eventually he became Head of the Drama Script Unit for radio.

Keen to return to television, in late 1966 he asked Head of Serials Shaun Sutton for story editor work and was offered *Doctor Who*, at a time when both story editor Gerry Davis and producer Innes Lloyd were looking to move on.

Bryant became Associate Producer on the latter half of *The Faceless Ones* [1967 – see Volume 10] and *The Evil of the Daleks* [1967 – see Volume 10], before switching to the story editor role for its last four episodes. He temporarily assumed the producer's chair for *The Tomb of the Cybermen* [1967 – see Volume 10] before reverting to Story Editor for *The Abominable Snowmen*, *The Ice Warriors* and *The Enemy of the World*. He became producer full time from *The Web of Fear* through to *The Space Pirates* [1969 – see Volume 14].

Bryant wanted to make the series more comedic, but conversely introduced tough, Earthbound military action to *The Web of Fear*. He refined this new direction further in *The Invasion* [1968 – see Volume 13], which saw the creation of UNIT and was intended as the template for next season.

Poor health saw Bryant take temporary leave before *The War Games* [1969 – see Volume 14], putting story editor Derrick Sherwin in charge, intending to return for the following season. Bryant cast Jon Pertwee as the Third Doctor and Caroline John as Liz Shaw, introduced vintage car Bessie and was involved (uncredited) in production of *Spearhead from Space* and *Doctor Who and the Silurians* [both 1970 – see Volume 15] before being moved onto other projects.

He produced Sunday teatime RAF thriller *Special Project Air*, shown November 1969, then detective series *Paul Temple* in 1970/1, co-producing with Derrick Sherwin.

This marked the end of Bryant's BBC career, aside from a cameo as a petrol attendant in kids' thriller *The Long Chase* (1972) and radio readings for Radio 4's *Weekend* in 1976. He became an executive producer for a media production company and was also a literary agent, one of his clients being Eric Pringle, who wrote *Doctor Who* adventure *The Awakening* [1984 – see Volume 38].

In later life Bryant directed theatre productions, including *Guinness Permitting* (1999) and *Final Performance* at the Theatre Museum.

Bryant died in Southwark, London on 19 May 2006 after a battle with cancer. ■

Below: Peter Bryant as Jack in *The Grove Family*.





THE WEB OF FEAR

STORY 41

Arriving in London, the Doctor, Jamie and Victoria find it deserted. A deadly mist covers the city and an alien web crawls through the tunnels of the Underground. The Doctor must once again confront the formless Intelligence and its deadly foot soldiers, the robot Yeti.


COVENT GARD



Introduction

The Web of Fear unexpectedly became a part of *Doctor Who*'s 50th anniversary. For many years, following the erasure of the original videotapes and the junking of film copies, Episode 1 was all that survived of the serial. But in October 2013, the story was released on iTunes, after four of the missing episodes were discovered in Nigeria (a reconstruction filled in for the missing Episode 3), along with all six episodes of *The Enemy of the World*.

This was particularly timely in the case of *The Web of Fear*. In 2012, the Christmas Special *The Snowmen* [see Volume 72] had reintroduced the Great Intelligence. It is implied that the events of *The Web of Fear* occur following this story, after the Doctor gives the Intelligence the idea of using the London Underground as a trap. Presumably, the Eleventh Doctor's subsequent encounters with this villainous entity in *The Bells of Saint John* and *The Name of the Doctor* [both 2013 – see Volumes 72 & 74] follow on from that encounter.

When a lot of fans finally got to watch (and some re-watch) the events portrayed in *The Web of Fear*, in 2013, the last new



'THE WEB OF FEAR WAS CERTAINLY A WORTHY CHOICE TO HELP CELEBRATE 50 YEARS OF DOCTOR WHO.'

Doctor Who they'd seen was the ultimate defeat of the Intelligence in *The Name of the Doctor*.

It was certainly a worthy choice to help celebrate 50 years of *Doctor Who*. One of the reasons this story is highly regarded is that it introduces Colonel Lethbridge-Stewart (later Brigadier), who would have an enduring impact on the series. He joined the regular cast between 1970 and 1975 and, thereafter made a number of return visits. In 2011, the death of actor Nicholas Courtney prompted a tribute to the character in *The Wedding of River Song* (see Volume 70), and in 2012 the Brigadier's daughter Kate Lethbridge-Stewart was introduced as a new recurring character. She would appear in *The Day of the Doctor* [see Volume 75], broadcast in the month after *The Web of Fear*'s return.

Following the story's success back in 1968, the original Lethbridge-Stewart would swiftly return in *The Invasion* [1968 – see Volume 13]. Like *The Web of Fear*, *The Invasion* would also feature action that took place below the streets of London. Building on the strengths of its predecessor, it would become the template for the series when the next Doctor found himself exiled to Earth... ■

EPISODE 1

The TARDIS has dematerialised with its doors open and it looks as if the Doctor, Jamie and Victoria might be sucked out until Jamie closes them.

Anne Travers arrives at Julius Silverstein's private museum where her father, Professor Travers, is trying to convince Silverstein to return the Yeti which he sold on his return from Tibet. He has activated a control sphere which has gone missing. Anne takes her father home. After they've gone, the sphere smashes through a window and reactivates the Yeti, which kills Silverstein. [1] The TARDIS is caught by a cobweb in space.

An army unit has set up an HQ at Goodge Street Station. Harold Chorley, a TV reporter, is interviewing Captain Knight when Professor Travers is brought in. "It's more than likely we won't be able to defeat this menace," Travers tells Chorley. [2]

The cobweb loosens its hold on the TARDIS and it lands in Covent Garden Station. The Doctor, Jamie and Victoria go up to the ticket hall but find the exit is locked. Jamie tries to rouse the attention of a news vendor, who keels over, dead. His sign reads 'Londoners flee! Menace spreads!' [3]

The Doctor, Jamie and Victoria make their way through the tunnels. They spot a group of soldiers laying a cable. The Doctor goes to see where it leads, while Victoria and Jamie are caught by Staff Sergeant Arnold. [4]

The cable leads the Doctor to some crates of explosives at Charing Cross Station. He hides as two Yeti arrive and coat the crates in cobwebs. [5]

Jamie and Victoria are taken to Goodge Street. When asked, they claim to have been on their own, so Arnold tells Knight it is clear to fire.

The Doctor is examining the crates when the explosives are detonated. He is thrown back by the blast. [6]

























EPISODE 2

Knight begins questioning Jamie and Victoria but is interrupted by a call from Holborn. He hears the sound of firing and a scream before the line goes dead. Corporal Lane says he thinks that the ammunition truck was jumped after it was unloaded. [1]

Arnold and Corporal Blake arrive at Charing Cross. The explosives detonated but the cobwebs absorbed the blast. [2]

Professor Travers is astonished to meet Jamie and Victoria again after 40 years and rushes off with Jamie to look for the Doctor. They meet Arnold who tells him that there wasn't an explosion. Jamie goes with Arnold to look for the Doctor.

Knight and Lane recover some ammunition and are building a barricade of explosives across a tunnel when they are attacked by two Yeti. [3] As Jamie and Arnold arrive, the Yeti spray the explosives with cobwebs and they fail to detonate.

Anne tells her father that she thinks the Doctor might be controlling the Yeti. Victoria overhears this conversation and runs off into the tunnels to find him. [4]

Jamie and the soldiers are on their way back to HQ when they meet another soldier, a Welshman called Evans. He explains that after the Yeti attacked the ammunition truck, which he was driving, he ran into the tunnels. Evans mentions seeing a Yeti carrying a glass pyramid near King's Cross. Jamie, recalling his previous encounter with the Yeti, thinks that smashing the pyramid will stop the Intelligence and sets off with Evans.

Anne and Travers realise Victoria is missing. Knight and his party return to HQ to learn that Charing Cross and Temple have been "lost", followed by Cannon Street and Tower Hill. [5]

This leaves only Monument, which is where Jamie and Evans are. The tunnel ahead is filled with a glowing fungus. They turn to run, only to find the tunnel behind them is also blocked! [6]

EPISODE 3

A Yeti approaches carrying a pyramid. Evans shoots at it and the pyramid explodes. Jamie and Evans escape into another tunnel.

Victoria finds the Doctor, who has met an enigmatic soldier called Colonel Lethbridge-Stewart. [1] They return to Goodge Street, where the Doctor explains that he was knocked out by the explosion and then "wandered around for a bit".

The Doctor is reunited with Travers who takes him to his laboratory. Travers reassures Victoria that his conversation with Anne was just "idle chatter".

Knight and Lethbridge-Stewart conduct a briefing. [2] At first London was shrouded in a mist where anyone who entered it never came out again. Then fungus was reported on the underground. Now the mist surrounds the entire area enclosed by the Circle Line, absorbing all radio waves. The Doctor suggests they blow the tunnel just above Goodge Street to give themselves more time, and could lay the explosives on a trolley, then blow it up on the move.

The Doctor examines a collection of figurines used to guide the Yeti. But one of them has gone missing – because somebody is placing it in the explosives store. A Yeti homes in on the signal and enters the HQ. [3]

Arnold informs the Doctor that the trolley is all ready, then another soldier comes in having found the Yeti figurine outside the explosives store. The Doctor goes to the store – to find it full of pulsating web! [4] He thinks someone in the HQ is in league with the Yeti. [5]

Victoria tells Chorley about the TARDIS. He is desperate to leave and rushes off to find it, passing Jamie and Evans in the tunnel.

Travers hears a scream and goes to investigate. He discovers the corpse of a soldier, a Yeti figurine beside him. Then a Yeti bursts in! [6]



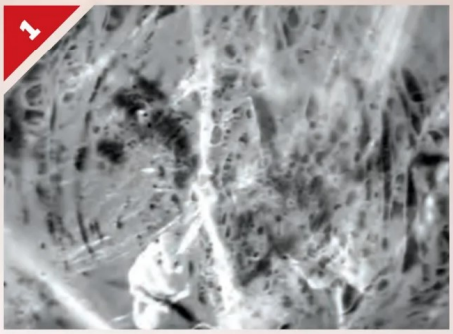






















EPISODE 4

The Yeti knocks Anne to the floor and drags Travers out into the tunnels.

The Doctor, Jamie, Victoria and Evans arrive at a wall of web. The Doctor cuts off a piece and deposits it in Evans' tobacco tin. [1]

They return to the Goodge Street HQ to find the doors open. Anne regains consciousness and tells them about the Yeti kidnapping her father. The Doctor believes the Intelligence didn't kill Travers because it has another use for him. The Doctor tells the soldiers about the TARDIS and Lethbridge-Stewart sets off with his remaining men to reach it by going above ground.

Anne shows the Doctor a deactivated sphere and a device she has built to control it. [2]

Evans enters with a Yeti figure he claims to have found. The Doctor realises the figure has been reprogrammed to act as a Yeti homing device. After Evans has gone, the Doctor opens the tobacco tin to find it empty.

Arnold, Evans and Lane wheel a trolley to a section of tunnel near Covent Garden. Arnold and Lane don gas masks and head into the web with the trolley. There is a scream and Evans pulls the trolley out again. On the trolley is Lane's dead body, coated in cobwebs. [3]

All of Lethbridge-Stewart's men are killed by marauding Yeti. [4]

The Doctor and Knight venture above ground to find supplies and Knight is also killed by a Yeti. After the Yeti has gone the Doctor discovers a Yeti figure in Knight's pocket. [5]

He returns to the HQ where he is joined by Lethbridge-Stewart and Evans. As they hear Yeti approach, the Doctor realises one of them has a Yeti figure on their person. It's Lethbridge-Stewart, but it's too late. Two Yeti burst in, and they've brought Travers with them. He has a strange blank stare. [6]

EPISODE 5

Travers has been possessed by the Intelligence and it speaks through him. It tells the Doctor that it has invented a machine that will drain all the knowledge and experience of the Doctor's mind and leave it as empty as a newborn child's. [1] But the Doctor must submit willingly. The Intelligence gives him 20 minutes to decide and the Yeti and Travers leave, taking Victoria with them as a hostage. Evans suggests they just let the Intelligence have him so they can all go home.

Jamie and Lethbridge-Stewart go to see if there's any way of getting ahead of them by going above ground. But when Lethbridge-Stewart opens the door leading to the surface, there is just a pulsing mass of fungus outside! [2]

Travers leads Victoria to Piccadilly Station where he is released from the control of the Intelligence. They are visited by Staff Sergeant Arnold, who has evaded the Yeti after he survived passing through the web. [3] They ask him to return to HQ and tell the Doctor where they are.

Jamie and Lethbridge-Stewart search for Victoria in the tunnels, Jamie discovering her discarded necklace. [4] They meet Arnold who insists they return to the HQ, as he promised Victoria he would tell the Doctor where to find her.

The Doctor manages to get the control device working and reprogrammes the sphere to obey his verbal commands. He sets off down the tunnels with Anne and soon they encounter a Yeti. Using the control device the Doctor stops the Yeti and replaces its sphere with the reprogrammed one so it will follow his commands. [5]

Jamie, Lethbridge-Stewart and Arnold return to the HQ. Jamie and Lethbridge-Stewart set off for Warren Street. Evans treats Arnold's head wound and then returns to Anne's laboratory – as the wall caves in and cobweb floods the room. [6]

























EPISODE 6

The Doctor tells the reprogrammed Yeti to resume acting on orders from the Intelligence until told otherwise. He and Anne are then joined by Jamie, Lethbridge-Stewart and Arnold, who gives them the bad news about the HQ being taken over. Three Yeti emerge from the blackness. The Doctor's 20 minutes are up. [1]

Evans flees into the darkness but is captured by a Yeti. Arnold slips away as the rest of the group are led to Piccadilly Circus. The Yeti carry Evans in and escort their captives away, apart from Jamie who is hiding in a sand bin. [2] He finds the Doctor's reprogrammed Yeti.

The Doctor is led to a quiet passage by two Yeti who have prepared a helmet-like apparatus for him. [3] The Doctor uses Anne's control device to freeze the Yeti and makes an adjustment to the apparatus.

Anne, Lethbridge-Stewart and Evans are taken to the ticket hall where they are reunited with Victoria and Travers. The Doctor walks in, seemingly willing to submit to the Intelligence. The Intelligence agrees to reveal itself and Chorley arrives. But he's not the one controlled by the Intelligence. It is Staff Sergeant Arnold! [4]

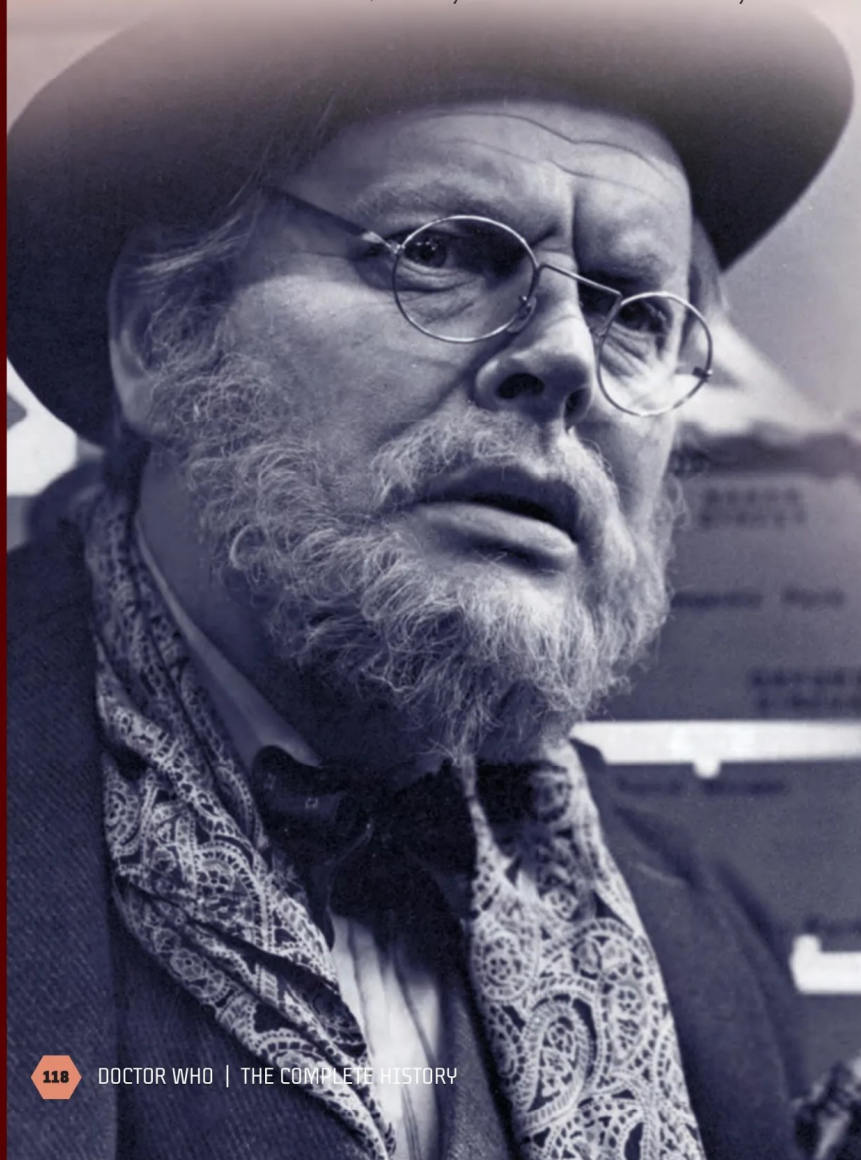
Jamie is led in by a Yeti. The Doctor agrees to sit in the Intelligence's pyramid and to co-operate with it absorbing the contents of his mind. But then Jamie orders the reprogrammed Yeti to attack. The Doctor is dragged out of the pyramid and it explodes. Arnold crumples to the ground and the Yeti are immobilised. [5]

The Doctor is furious. His plan had been to use the helmet-like apparatus to drain the Intelligence, and instead it is still alive and somewhere out in space. Chorley tries to convince the Doctor to be interviewed on television. [6]

The Doctor, Jamie and Victoria make their hurried farewells and return to the TARDIS.

Pre-production

After completion of location filming on *The Abominable Snowmen* [1967 – see page 6], the first *Doctor Who* serial to feature the Great Intelligence and its robot Yeti, the production team was confident that the Yeti would be popular. Consequently, on Wednesday 27 September 1967 – three days before the broadcast of Episode One of *The Abominable Snowmen* – story editor Peter Bryant commissioned the serial's writers, Mervyn Haisman and Henry Soskin (who wrote as Henry Lincoln), to write a sequel entitled *Dr Who and the Web of Fear* which was intended to conclude the 1967/8 series. Aware that he would soon take over as producer, Bryant wanted more stories featuring monsters as he believed these were popular with the viewing public. Haisman and Lincoln decided to set their second serial on Earth once again and reuse the character of Professor Travers, with guest-star Jack Watling agreeing to reprise his role a few months later. The writers and Bryant were also keen to set the Doctor's adventures far closer to home and bring alien menaces to Earth. They struck upon the sinister setting of the London Underground railway network. "We felt it very important to have a background people knew, could associate with and visualise what would happen. We thought, 'If you want to control London, what's the simplest way?' Well, you've got a marvellous network running underneath it, so let's use the Underground," recalled Haisman in the fanzine *Skaro*.



Below: Travers unwittingly paved the way for the Intelligence's invasion...

The scripts for *The Web of Fear* were due to be delivered by Friday 10 November but were actually delivered on Friday 6 October (Episode 1), Tuesday 17 October (Episode 2), Friday 27 October (Episode 3), Monday 13 November (Episode 4), Wednesday 22 November (Episode 5), and Friday 8 December (Episode 6).

Re-introducing Travers

The rehearsal scripts for *The Web of Fear* did not include the resolution to the cliffhanger ending of the preceding story, *The Enemy of the World* [1967/8 – see page 74], and opened with Jamie pointing out the console light which was flashing. Victoria was described as wearing 'a Mandarin jacket over tailored slacks'. Following the TARDIS becoming suspended in space, the next scene was set at the Natural History Museum which reintroduced Travers: 'an old man... he is still upright and active. His years of exploration have left him fit and healthy, although he has the physical weakness of old age.' Travers was looking at a Yeti when he was found by his daughter Anne, and having warned her of the danger posed by the Yeti the pair departed; when the Yeti was then activated, it attacked a commissionaire who had been lurking in the shadows, a figure who was identified in the stage directions as Arnold. This version of the script omitted the characters of both Silverstein and Chorley, and the sequence of Knight trying to chat up Anne. In the second episode, Knight originally speculated if the Doctor was part of a protest group, Jamie's surname was given as 'McCrimmond' and the soldier who escaped in the tunnels with Jamie's party was called Peters. Harold Chorley was introduced in the third episode, having entered the tunnels with Colonel Lethbridge and encountering the Doctor; he was a member of Parliament who had been ordered to gather information and deliver a first-hand report back to the government. The episode also indicated a silent film sequence of Jamie and Evans being pursued down a stationary escalator at Monument. In Episode Four, there was a scene in an alleyway where a wounded Blake stayed behind to give Lethbridge a chance to escape after the Covent Garden battle. Episode Five saw Evans placing a dummy in the ops room chair when he was scared, and Victoria left a scarf, brooch or necklace in the tunnel to mark her trail. For the concluding script, in the booking hall, Travers considered fusing the main power supply to the pyramid with his pen knife when he was attacked by one of the guarding Yeti which then threw Victoria into a cage; Travers then came to in the cage to be tended to by Victoria as Anne and her friends were brought in. Following the defeat of the Intelligence, Arnold recovered; the last thing he remembered was doing his rounds in the museum and seeing the Yeti. Travers then recognised him as the commissionaire. As the Doctor prepared to go, Jamie gave a final



Above: Surrounded by Yeti.



Right: Anne assists her father in attempting to thwart the Yeti.

command to the tamed Yeti: "Oh! Blow a fuse!"

On Monday 13 November the serial *The Web of Fear* displaced Victor Pemberton's *The Colony of Devils* (later *Fury from the Deep* [1968 – see Volume 12]) in production order; this allowed further rewrites on *The Colony of Devils*.

Rewrites

Formally taking up the post of story editor with *The Web of Fear* was Derrick Sherwin, previously an assistant story editor on *The Enemy of the World*. Sherwin had been a scenic artist and lighting designer in the theatre, and then spent two years in the RAF. Leaving the service, he worked as an actor and a freelance writer, serving in the latter capacity on *Crossroads*, *Z Cars* and *United!*. After three years writing, Sherwin was offered a contract on *Doctor Who* by head of drama, Shaun Sutton, and started work just before Christmas 1967 after trailing since *The Ice Warriors* [1967 – see page 40]. Sherwin had watched *Doctor Who* with his step-children in recent years. Unhappy with some of the scripts commissioned by his predecessors, he had to perform various rewrites to make them acceptable for Troughton's Doctor whom he saw as a character far more complex than those in other children's serials. He also realised that Peter Bryant was too rooted in his acting background to see the technical possibilities of television; in his autobiography *Who's Next?*, Sherwin also commented: 'Peter had a distinct penchant for Teacher's Scotch Whisky and a capacity beyond the norm.'

The director selected for *The Web of Fear* was Douglas Camfield, who had worked on the series as a production assistant as far back as the first episodes of *Doctor Who*, and had directed the final episode of *Planet of Giants* [1964 – see Volume 3] followed by *The Crusade* [1965 – see Volume 5], *The Time Meddler* [1965 – see Volume 5] and *The Daleks' Master Plan* [1965/6 – see Volume 6] before moving on to *Watch the Birdies* and *Z Cars*. Camfield had recently submitted a storyline for *Doctor Who*. On Monday 18 September 1967, the six-part storyline *Operation Werewolf* had been submitted to the production office by Camfield and Robert Kitts, a BBC colleague of Camfield's since 1965. In this story, the Doctor, Jamie and Victoria landed in Normandy on 1 June 1944 prior to the D-Day landings and found themselves involved in attempts to prevent the Germans using an instant transportation system to materialise troops in England. Working alongside the resistance and Jamie's descendent – Fergus McCrimmon – the trio had to sabotage the Nazi 'Operation Werewolf' and identify spies who were working for the Germans. Lloyd responded with comments on *Operation Werewolf* on Tuesday 3 October, noting potential elements which would need to be reworked; although a draft script for the first episode, subtitled *The Secret Army*, was written, no work was done on the remaining instalments (*Chateau of Death, Lair of the Werewolf, Friend or Foe, Village of the Swastika* and *Crossfire*).

The designer on *The Web of Fear* was David Myerscough-Jones, making his

Doctor Who début, while the visual effects were handled by Ron Oates who had worked on *The Ice Warriors* only weeks earlier. The costumes and make-up continued to be designed and supervised by Martin Baugh and Sylvia James respectively, as they had been since *The Abominable Snowmen*.

Having inherited scripts set up by Bryant, Sherwin needed to make various changes and found that Haisman and Lincoln were very protective of their material. Sherwin felt that the story was overlong and was worried by some logical aspects of the plot, such as the Yeti using web guns. Various cuts were made to the scripts before recording. Episode 1 lost a brief scene of the Doctor's party in the TARDIS engulfed by the web; two short scenes of Jamie and Victoria trying to overhear Staff Sergeant Arnold's party while Corporal Blake nervously listened for sounds in the tunnel; and a section featuring Harold Chorley trying in vain to interview Anne Travers. The characters of Craftsman Weams and Corporal Blake were also swapped over for the tunnel scenes, thus making Weams the more nervous soldier.

Episode 2 lost dialogue in which Captain Knight speculated why Jamie and Victoria were in the tunnels; Chorley being exasperated by Victoria and commenting on how he was eager for action; Travers expounding on events in Tibet to his daughter; and some of the scene in which Weams and Blake discussed the fungus. Towards the end of Episode 3, three scenes were completely removed. The first of these had Anne and her father at work in their laboratory, with Arnold entering briefly to inform him that the Colonel's party was departing. In another scene, a short time later, Travers told Anne that he suspects Colonel Lethbridge-Stewart (then named simply Colonel Lethbridge) of being the traitor, because of something at the back of his mind "about a face". The next scene was also deleted: this had the Colonel and Arnold in the tunnels, with Arnold suddenly stopping and turning back towards the fortress and commenting, "Someone talking about us I reckon."

Episode 4 lost some dialogue in which Victoria talked to Driver Evans about the TARDIS; reduced the length of the scene involving the discovery of web-covered corpses of soldiers at the fortress; and limited the degree of Jamie's puzzlement at the precautions the Doctor took with the web sample. An entire scene was also lost to avoid the use of the surface door set – this had the Colonel and Blake preparing to lead the soldiers to the surface with the Colonel reminding them of their limited firepower. One storyline strand eliminated from Episodes 5 and 6 was the Colonel's speculation as to whether Arnold was immune to the fungus. The end of the Episode 5 scene in which the Doctor



Left: Colonel Lethbridge-Stewart and the Doctor meet for the first time.

Connections: Going underground

- When the Doctor explains what the London Underground is to Victoria, he tells her that it was a little after her time. In fact, the first public underground railway service, running between Paddington and Farringdon, began operating in 1863 – three years before Victoria began travelling with the Doctor in 1866.



proved his control machine to be a success was also cut, and lost the Doctor's realisation that he could block all the Yeti transmissions if he could get back to the fortress.

No firm date was given for the events in this story, although the script does give some clues. In Episode 1, Silverstein stated that the Yeti has been in his museum for 30 years. In Episode 2, when Travers met Jamie and Victoria, he recalled he saw them over 40 years ago. Later in the same episode – in a scene inserted very shortly before studio recording – a conversation between Anne and Victoria dated the Tibetan expedition as 1935, meaning that the sequel was set sometime around 1975.

The script gave Jamie's surname incorrectly as 'McCrimmond' throughout. It was Camfield who altered the name of the Colonel from Lethbridge to Lethbridge-Stewart shortly before recording, feeling that the double-barrelled Scottish name sounded more authentic.

The director was keen to make the Colonel realistic, basing him on 'Mad Mitch', the respected Lt-Col Colin Campbell Mitchell who had become famous in July 1967 when he led the Argyll and Sutherland Highlanders into Aden, consequently earning him the reputation of never asking his men to do anything he was not prepared to do himself. Consequently, the Colonel would be allocated the uniform of a Scottish regiment. Documentation concerning Lethbridge-Stewart on this occasion indicates that his surname would be hyphenated: the hyphen is retained in *The Invasion* and *Spearhead from Space* [1970 – see Volume 15], but would generally be absent from *Doctor Who and the Silurians* [1970 – see Volume 15] onwards.

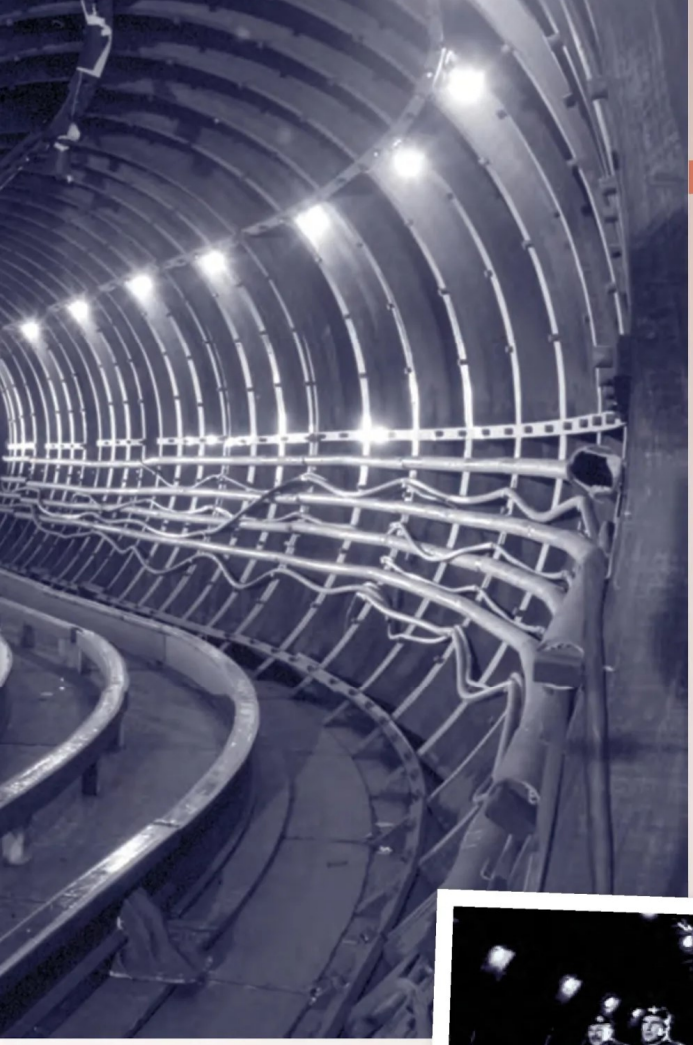
Any hope of filming in the real London Underground tunnels was quashed early on when the London Transport Press Office informed Camfield's team they would want £200 an hour for the use of their facilities, and only between the hours of 2am and 5am. "We worked largely from photographs of London Transport Underground and I did a lot of travelling on the trains to see for myself how it looked," Myerscough-Jones told *London Transport Magazine*. "Our tunnel is built entirely of wood, even down to the rails. But we give them a look of realism by putting chrome tape along the top. We also had to make a vehicle which isn't included in London Transport's rolling stock. It is a baggage car."

The production team had hoped to film on the platform of Aldwych Station on

Connections: Just a scratch

In the opening TARDIS scene of *The Web of Fear*, the Doctor is wearing a plaster on his left cheek following the events at the end of the preceding story, *The Enemy of the World* [1967/8 – see page 74]. After exiting the TARDIS, the Doctor is seen to have removed the plaster, revealing a scratch on his face.





Left:
The convincing Underground tunnel set.



Friday 15 December (for the arrival of the TARDIS and other platform scenes) when the station would be shut, and outside the booking hall and entrance gate of Covent Garden on the morning of Sunday 17 December (for Episode 4 scenes of the Colonel and his men). Other locations would have to be found.

Camfield selected Nicholas Courtney to play Captain Knight, having used Courtney before as Bret Vyon in *The Daleks' Master Plan,* and giving him a starring role in the BBC2 thriller serial *Watch the Birdies*; Courtney had recently recorded *Inducement*, an episode of BBC1's police drama *Softly, Softly* at the end of October.

On Tuesday 28 November, the roles in the serial had to be reallocated. Actor David Langton was offered work elsewhere and so had to back out of playing Colonel Lethbridge, and another actor, Nicholas Selby, was similarly disinterested. Camfield promoted Courtney up from Captain, and cast Ralph Watson to play Knight; Courtney was contracted for four episodes on Wednesday 6 December. For the role of the Colonel, Courtney wore a false moustache which made him look older and gave him more authority.

Frightening Yeti

For the new serial, the production team – and Camfield in particular – felt the Yeti should be more frightening. The four original Yeti costumes were by now in a poor state, their internal bamboo frames having fallen apart. One of these had been loaned to the *Daily Mail* School Boys and Girls' Exhibition in December 1967, and another had featured on a *Whicker's World* where it chased Alan Whicker around Highgate Cemetery. New Yeti costumes were made by freelance prop builders Jack and John Lovell, this time using grey yak hair for the tough hide. The new Yeti had larger claws, a thick hoop of skin around the waist and illuminated eyes, which replaced the black fur pelt that had previously formed the 'face'. There was also an allowance made for the cobweb guns carried by the Yeti. These discharged smoke under pressure through pipes that could be hidden in the arms of the Yeti skins. The four new Yeti were somewhat smaller than their predecessors. "I thought the Yeti were rather dull monsters. There's not much you can do with a great heap of fur," commented Camfield in the fan publication *DWAS Yearbook 1978-79*. ■

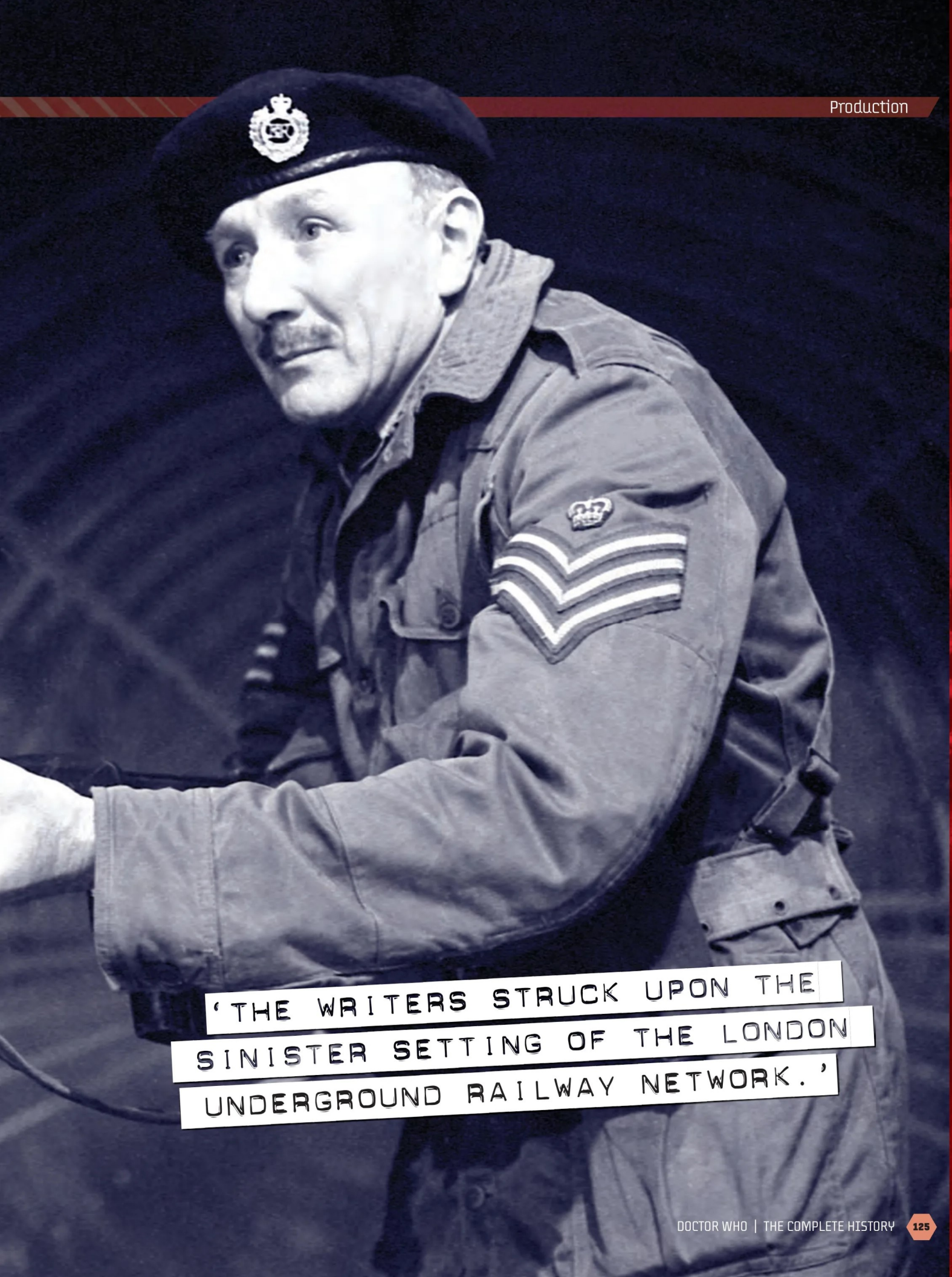
Production

Live action shooting on 35mm film began on Friday 15 December 1967 on Stages 3A and 3B of the BBC's Television Film Studios at Ealing. Shooting on this day, from 2.15pm to 10pm, involved the TARDIS crew arriving at Covent Garden Station and exploring the platform in Episode 1, the scenes of the Doctor arriving at Charing Cross and hiding from the two Yeti (three were planned in the script) and also being blasted back in the 'explosion' at the end of the episode, and the scenes of Corporal Lane, Private O'Brien (the soldier played by Joseph O'Connell) and another soldier (James Jordan, whose character was referred to as Brown in the script) being attacked by Yeti in the tunnels in Episode 2. The regular cast of Patrick Troughton, Frazer Hines and Deborah Watling were required, being taken out of rehearsals for Episode 3 of *The Enemy of the World* which was recorded the next day. This saw the only use of the full-size TARDIS prop in the serial, and the quarter-size platform set appeared throughout the story as different locations by altering the nameplate and camera angles. The scripts were rewritten slightly for filming, including the addition of the Doctor's comment that the TARDIS keeps landing on Earth (referring to the preceding *The Abominable Snowmen*, *The Ice Warriors* and *The Enemy of the World*). Camfield enjoyed working with Troughton immensely as he was fun and ad-libbed; the new star was easier to direct than William Hartnell had been.

The main location day was Sunday 17 December, with Alan Jonas' camera crew starting to film at 8.30am on the battle scenes for Episode 4. These action sequences were arranged by stunt expert Derek Ware, who had worked with Camfield before. The Yeti costumes proved problematic when it became clear that they were too restricting to allow the planned action sequences. It was hoped that the Yeti could pick up soldiers and hurl them about, but the heavy costumes made it difficult for the operators to move. Camfield was frustrated by the limitations of the costumes and found the Yeti dull to direct.

Shooting on a Sunday meant that the requirement for crowd control would be minimal. The venue used was a yard owned by the company of TJ Poupart just off Shelton Street in Old Covent Garden. To avoid having to produce the Intelligence's radio-wave-blocking mists on location, a line of dialogue in Episode 4 explained that the mist followed the route of the Circle Line, and was not directly above the Goodge Street HQ or Covent Garden.

The confrontation with the Yeti was shot on Shelton Street at the junction with Neal Street from different angles, showing the monsters advancing from various approaches. The principle cast required for the filming comprised Courtney and



'THE WRITERS STRUCK UPON THE SINISTER SETTING OF THE LONDON UNDERGROUND RAILWAY NETWORK.'

Connections: Killed in action

- The name of the Goodge Street HQ's original commanding officer, who had been killed prior to events in the story, is given as Colonel Pemberton, named after Victor Pemberton, the assistant story editor on *The Abominable Snowmen* [1967 – see page 6].



Richardson Morgan as the Colonel and Blake. Six soldiers appeared under the Colonel's command, four of who were played by stuntmen from HAVOC – Douglas Kirk, Tim Condren, Terry Walsh and Derek Martin; Bernard G High was also due to appear as a soldier but was replaced by James Jordan.

John Levene and John Lord joined the team on this day as Yeti; Levene had previously appeared as an uncredited Cyberman in film sequences for *The Moonbase* [1967 – see Volume 9] and was keen to break into acting. Camfield helped Levene get some work in *Z Cars* (*The Placer* screened in June 1967) and also got him his first *Doctor Who* credit. Born John Woods, Levene had adopted his stage name when joining the actors' union Equity, taking his new surname from boxing promoter Harry Levene, and had been working in a men's outfitters when offered the chance to work on the movie *The Dirty Dozen* in spring 1966.

Filming was also attended by Frazer Hines (who was not needed on the day); Hines stuck a ballroom dancing number on the back of Levene's Yeti, and the two went waltzing around to the amusement of the crew.



Right: 3, 2, 1... cue the Yeti!

The Colonel and his men

A short sequence of the Colonel leading his men through the deserted streets near Covent Garden was also filmed for Episode 4. However, the limited number of hours of daylight on one of the shortest days of the year meant that by dusk, Camfield had not managed to film all the battle. The *Daily Mirror* ran a photograph of four Yeti at Covent Garden the following day.

Monday 18 to Wednesday 20 saw the crew based at Ealing Film Studios for other effects inserts and tunnel scenes. A large section of tunnel in the shape of a Y-junction was built on the sound stages, and was used for some of the earlier tunnel scenes and battle sequences. Filming for Episode 1 on Monday 18 included the Doctor's party seeing Arnold, Weams and Blake laying the cable along the tunnels. This meant taking the regulars out of rehearsals for Episode 4 of *The Enemy of the World*. Also filmed that day were the scenes of Jamie and Evans encountering the web at Monument Station for the end of Episode 2 and then two Yeti at the start of Episode 3. Scenes at Covent Garden in Episode 2 with Arnold and Blake searching for the Doctor were also filmed this day.

For reasons unknown, the planned model filming on Tuesday 19 does not







seem to have taken place, although plans were made to shoot the model TARDIS, model underground platforms covered in web, a small pyramid, the laboratory walls crumbling to admit the fungus, cobwebs covering the ammunition boxes and the sphere smashing the museum window.

Wednesday 20 was spent filming material for the battle in the tunnels with some soldiers and the Yeti for Episode 2, plus some additional material was filmed on a street on the studio backlot of the Colonel, Blake and one of the soldiers for Episode 4.

The original plan for Thursday 21 December was to shoot inside the Natural History Museum on Cromwell Road in Kensington, which would be closed for Christmas from Monday 18. Attempts had been made to arrange this in late November, and a number of actors were contracted. Those required were Jack Watling, Tina Packer, Frederick Schrecker, Colin Warman and Desmond Cullum-Jones (who had appeared in *The War Machines* [1966 – see Volume 8] as a worker), and the sequence concerned involved a Yeti returning to life and killing Silverstein in Episode 1. However, unknown circumstances forced the abandonment of this session, so the crew members began their Christmas holiday knowing they now had two remounts to schedule. On Friday 22 December, Frazer Hines and Deborah Watling were both contracted for *The Web of Fear* and *The Colony of Devils*. It was now known that this would be Watling's last contract on *Doctor Who*; the actress had enjoyed good exposure on the series

Above: Colonel Lethbridge-Stewart takes on the Yeti.



Above: The Doctor, Jamie and Victoria watch as the web envelops the TARDIS.

and was now ready to move on, despite Bryant's attempts to persuade her to stay.

On Thursday 28 an erroneous caption slide order asked for the serial caption to read *Doctor Who and the Web of Fear*. This was corrected to *The Web of Fear* on Tuesday 2 January 1968. In late December, it was arranged that the museum sequence should be remounted from 1.30pm on Wednesday 3 at Ealing. The cast required was Watling, Packer, Schrecker and Warman, with Cullum-Jones' appearance as the Commissionaire now being omitted in script rewrites – the scene was now set in a private museum owned by Silverstein (accordingly, the script for Episode 3, in which there's a reference to the mist first being seen at the Natural History Museum, was also rewritten). This schedule meant that Schrecker completed his only scene on film. Jack Watling now had to play a Travers who was 40 years older than before, and so used a bushier white beard, a pair of spectacles and other aging make-up as well as a slightly padded outfit. Watling also deepened his voice to indicate the passing decades. "We filmed that scene in the museum at the beginning in four hours flat, which isn't bad going," recalled Camfield.

Connections: Barmy army

- In Episode 2, Blake refers to the group in the fortress as 'Fred Karno's Army' in reference to the British music hall comedian whose chaotic physical comedy routines inspired the familiar phrase.



Control spheres

The scene used both an original Yeti and one of the Mark II costumes. The former appeared as the dormant robot at the start of the scene. After the control sphere entered the Yeti, the film then cross-faded from the original creature to its new counterpart – the script indicated 'as it begins to transfer into its new image'. Props from the original Yeti story such as control spheres and pyramids were brought out of storage for reuse. One control sphere was attached to a black rod so that it could hover outside the museum before smashing through the glass. The extra day needed for the battle sequences was scheduled at the premises of TJ Poupart on Sunday 14 January.

Oates' visual effects team completed the model filming on silent 35mm on Monday 8 January at the puppet stage at Television Centre. This included the shots of the TARDIS suspended in space and becoming covered in cobwebs in Episode 1, with a form of stop-motion animation being used to add more layers of latex webbing from a standard film tool, the cobweb gun. The same telecine insert was run backwards when the web vanished. For Episode 5, two model sets were built to show the web – in the form of firefighting foam – pouring into Goodge Street HQ, bursting through the wall to enter the laboratory and then filling the corridor of the HQ.

In the first serial, the Yeti had been silent apart from the bleeping of their

control spheres – a sound reused in the new serial. Another move to make them more frightening was to add a 'Yeti roar', with Brian Hodgson of the Radiophonic Workshop (who had been assigned to work on *Dr Who and the Web of Fear* in November) modulating the sound of the workshop's lavatory being flushed to achieve the right noise.

Rehearsals for each episode took place the week before recording at St Helen's Church Hall. Cast as London Television reporter Harold Chorley was Jon Rollason, a writer/actor who had appeared in *The Avengers*. All recordings for *The Web of Fear* took place at Lime Grove Studio D, starting on Saturday 13 January with Episode 1, three weeks ahead of broadcast. After a morning and afternoon rehearsing in studio, recording took place from 8.30pm to 9.45pm on all except the final episode. All the Yeti scenes for Episode 1 had been pre-filmed, so none of the monsters appeared in studio.

Two of the cameras used on Episode 1 had a periscope fitted to give a floor-level shot during the early TARDIS scenes, which carried on directly from Episode 6 of *The Enemy of the World*. For this scene, Deborah Watling retained the skirt and jumper she had worn in the previous serial, changing into her 1960s hippy gear during the subsequent film sequence. The effect of the TARDIS flying with its doors open was achieved with lighting effects and by rolling the cameras. The TARDIS control room set was rather small, using a number of photographic blow-up walls. After the doors closed, a recording break allowed the periscopes to be removed from the cameras, and the Doctor's explanation that Salamander was sucked out "by the air pressure caused by air speed velocity" was dropped. Another recording break was scheduled just after the Doctor's party looked at the web on the scanner screen – a monochrome monitor on which a caption slide of the web spreading across the screen was shown, followed by the scanner clearing and then a starscape and finally a photo of a tunnel roof.



Left: Captain Knight is unimpressed by Harold Chorley.

Sound of the underground

On the small Covent Garden entrance set, extra Bert Sim as the newspaper seller was covered in cobwebs from the latex strand guns. After this scene, a recording break allowed the regular cast to move back to the main platform set – which was Covent Garden in Episode 1, becoming Cannon Street in Episode 2, St Paul's in Episode 3 and Piccadilly in the final two episodes. During recording, Troughton ad-libbed the word "braunched" (a very rude word) when the Doctor warned Jamie about the danger of the electrified rails. The three tunnel sections (straight, curved and Y-fork) which had featured at Ealing were also erected for taping some scenes at Lime Grove. The third recording break came after Arnold captured Jamie and Victoria.

Goodge Street HQ was made up of a series of connected sets. The corridor with stairs at one end led to the common room, and also the laboratory from Episode 2 onwards. Separate from this was the ops room, which made effective use of an illuminated map of the London Underground. This monitored the progress of the web, with the lamps being extinguished to indicate the loss of Euston Square, King's Cross, St Pancras, Farringdon, Aldersgate & Barbican, Liverpool Street and Aldgate in Episode 2; Knightsbridge, Regent's Street, St Paul's and Russell Square in Episode 3; Oxford Circus, Green Park, Trafalgar Square and Strand in Episode 4; and Warren Street in Episode 5. A further break in recording came just after Knight orders the tunnel to be blown in, with another shortly afterwards to allow Knight to move from the common room back to the ops room.

Musical matters

As a cost-saving measure, all the incidental music came from library discs. The film sequence in the museum was backed by the *Adagio* movement from *Musik Für Saiteninstrumente, Schlagzeug Und Celesta (Music for Strings, Percussion and Celesta)* written in 1936 by Hungarian composer Béla Bartók; this 1959 German release by Deutsche Grammophon featured the RIAS Symphonie-Orchester of Berlin conducted by Ferenc Fricsay (LPM 18 493). The model shot of the TARDIS trapped in the web was backed by *Andromède* created by Madagascan electronic music composer François Bayle for the 1967 De Wolfe disc *Lunar Probe* (DW/LP 3030). The Doctor's party emerged from the TARDIS to *Space Time Music Pt 2* by Wilfred Josephs performed by the Westway Studio Orchestra on a 1963 Southern Library release (MQ 653); the same disc provided Josephs' *Space Time Music Pt 3* which backed the Doctor's party in the tunnels and also John Scott's *Palpitations* heard as the Doctor watched the Yeti on the platform at Charing Cross. Other stings heard throughout the serial had been composed by Brian Hodgson at the Radiophonic Workshop.

The closing credits for Episode 1 were rolled over some over-exposed telecine material of cells multiplying under a microscope; the serial used the original 1963 theme tune for its closing title sequence. With all the material on videotape, the episodes were edited together the Monday following recording, with a playback for the production team on Thursday. The recording of Episode 1 was attended by photographer Derek



Right: Professor Travers is cornered by the Yeti.

Banham, a journalist from the publishers J Walter Thompson whom Camfield had invited to the set. Videotape editing on the serial took place on the Monday after recording of each episode.

With Episode 1 completed, Troughton took a week's holiday (fishing with his sons at Elstree Reservoir) and was absent from Episode 2. On Sunday 14 January Camfield's team returned to TJ Poupart's in Covent Garden to complete the battle scene from 9am. Alan Jonas was unavailable for this reshoot and was replaced for the day by Jimmy Court. Also, Colin Warman was replaced as a Yeti at short notice by Jeremy King; the stuntman had been injured while on location and his wife telephoned to say that he would not be available. Photographs of London landmarks such as Admiralty Arch, The Mall, Buckingham Palace, Downing Street, the Houses of Parliament, St Paul's Steps, Tower Bridge, the Tower of London, Trafalgar Square and Westminster Abbey were taken by BBC photographers on or around Monday 15 January.



Episode 2 was recorded on Saturday 20 when a BBC photographer was present and took shots of the camera rehearsals. All four Yeti were used for this episode – operated by Levene, Gordon Stothard, Lord and King (who again was replacing Warman).

The episode opened with a brief re-enactment of the final ops room scene and a reprise of the film sequence of the Doctor being blasted back from the boxes. Many recording pauses were allowed for the actors to move around the fortress sets, and the first recording break came after Anne asking about the 'time machine' to allow sets to be moved. The next recording break came after Arnold's party met up with Knight's and both were captured by the Yeti, allowing the barricade to be removed and the actors repositioned in the tunnel. A third recording break came after a scene of Anne and Travers working in the lab; this allowed one of the common room walls to be removed for camera access. The final two recording breaks allowed for positioning of the Yeti holding Knight's party captive in the tunnels.

The effect of the web moving down the tunnels was generally achieved by draping gauze curtains bearing a web design over the darkened sets, and then illuminating these at intervals with close-range lighting.

Courtney did not join the recordings until Episode 3, and so the Colonel's feet which appeared in close-up towards the end of Episode 2 were those of Maurice Brooks, an extra playing a soldier (referred to in the script as Peters). The closing film sequence of Episode 2 had the stock film of cells reproducing superimposed over

Connections: Pot boiler

- In Episode 2, Evans is heard singing the traditional Welsh folk song *Sosban Fach* (Little Saucepan).

Bonnie little tune

- In Episode 6, the Doctor plays the traditional Scottish folk piece *Skye Boat Song*, about the escape of Bonnie Prince Charlie from Culloden in 1746 on his recorder.



the spread of the web down the tunnel towards Evans and Jamie.

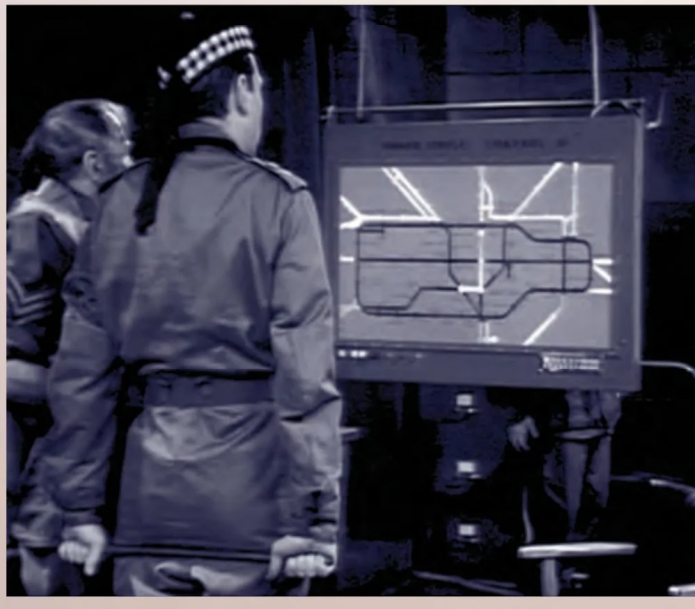
More library music was used on Episode 2. Arnold's group searched for the Doctor to *Impending Danger* composed by Syd Dale and performed by the European Sound Stage Orchestra on a 1967 Keith Prowse release (KPM 228). The battle with the Yeti in the tunnels was backed by *Spine Chillers* by Edwin Braden from a 1961 Conroy disc (BM 318). *Andromède* was used again for Knight's party being held prisoner, Weams seeing the fungus on the move and Victoria calling out in the tunnels, while *Space Times Music Pt 2* also backed Victoria being lost in the tunnels.

Courtney rejoined the cast for the serial on rehearsals for Episode 3 the following week, enthusiastically taking part in the games of cards or liar dice with Troughton, Hines and Watling Senior. The atmosphere in rehearsals was generally relaxed, with Camfield bringing his guitar along to play during coffee breaks.

By now, Ralph Watson found that he was receiving lots of notes about his performance as Knight from Camfield and was concerned that he was doing something wrong, but Courtney and Troughton explained to him that this was because Knight was the person whom Camfield aspired to be; the director had been raised in an army life but had failed his own training to join the military. Courtney wanted to employ some deadpan humour in his performance as the Colonel; he also found that Hines teased him about his false moustache.

Saturday 27 January saw the recording of Episode 3, which began with a continuation of the film sequence featuring Jamie, Evans and the pyramid-carrying Yeti from the end of Episode 2. Only one Yeti – played by King – was required for this session. The camera rehearsals were again attended by a BBC photographer to get publicity shots of Travers being attacked at the end of the instalment.

One scene in Episode 3 showed the Colonel's briefing session, with Blake and Knight giving a slide show charting the spread of the mist and web across London. For these images, stock slides of London including some foggy aerial shots were used, touched up by a graphic artist. The slides came from photographs of deserted London provided by Hugh Tosh. Six London landmarks were requested from a list of nine suggestions, which included the steps of St Paul's, Trafalgar Square, Buckingham Palace, Tower Bridge, Westminster Abbey, the Tower of London, Admiralty Arch, the Houses of Parliament courtyard and Downing Street. Onto some of these were added pictures of Yeti from a special photocall. The Doctor identified the



Right: Putting map-reading skills into practice.

Yeti as being of a different design, referring to them as a Mark II.

As well as control spheres, Travers had also kept the Yeti models from his first encounter with the Intelligence, the figurines having been used by Padmasambhava to guide the robots. These appeared in Episodes 3 and 4, and were now also devices the Yeti could home in on and attack. The explosives store at Goodge Street was also seen in Episode 3, with the bombs and detonators covered in latex web.

Latex cobwebs

A recording break occurred after the Colonel's initial scene at the fortress and was followed by five further breaks – all for camera movements or set changes. The only music element in Episode 3 was *Andromède* which was used for the planting of the Yeti model and the Yeti subsequently entering the explosives store.

Episode 4 was recorded hours after the transmission of Episode 1 on Saturday 3 February. Only two Yeti were required in the studio – these being played by Stothard and Lord. Jack Watling only featured briefly, being kidnapped by the Yeti in the first scene, and then returning for the cliffhanger. The episode included a brief re-enactment of the cliffhanger reprise, after which there was a recording break to allow the Yeti and Travers to move to the corridor from the ops room. When possessed by the Intelligence, Watling spoke in a rasping voice, partially based on Padmasambhava's delivery in *The Abominable Snowmen*. For the scenes in the wrecked ops room, care was taken not to show Weams' corpse so that Stephen Whittaker did not have to be rehired.

When the Doctor procured a sample of the web, latex cobweb was initially placed across the camera showing the image of the group in the tunnels, and then the stock film of the cellular matter from the closing credits was superimposed on the scene. A second break later on – after the Doctor's party encountered the web – allowed the corpses at HQ to be cobwebbed, while a third break to set the fungus into the tunnel set was scheduled after Jamie and Victoria talking in the common room. For the sequence in which Arnold and Lane attempted to traverse the webbed tunnel on a trolley, the stock film of cellular matter was again superimposed on the picture. A recording break was then scheduled part-way through to allow Rod Beacham to be covered in latex web for the shot where Evans retrieved the trolley.

For the music, *Space Time Music Pt 2* indicated that the web was on the move again across the fortress map, *Impending Danger* backed the Colonel's party moving along the streets of London, and *Andromède* was heard as Evans recovered the trolley with Lane's corpse. *Space Adventure Pt 2* by Martin Slavin was taken from a 1964 Chappell release (C 812) to back the start of the battle between the Colonel's team



Above: The Doctor gives his Hamlet to a Yeti figurine.



Above: Staff Sergeant Arnold plays hide and seek with the Yeti.

and the Yeti at Covent Garden, with the conclusion of the skirmish featuring *Spine Chillers*.

On Sunday 4 and Monday 5 February, the regular cast spent a couple of days at Margate filming scenes for the next serial, *The Colony of Devils*, prior to resuming rehearsals for *The Web of Fear*; they also filmed at Ealing on Friday 9. Saturday 10 February was the studio recording day for Episode 5, and taping began with a very brief re-enactment of the final laboratory scene. For this episode, only Stothard and Levene were required to play Yeti in studio. Also attending was the young Justin Richards and his family. Richards would later became a novelist and editor of the BBC range of *Doctor Who* books.

For the sequence where the Colonel and Jamie attempt to get above ground by using the surface door at Goodge Street, only to find the fungus bearing down on them, the web was represented by a glowing physical prop, made from transparent plastic which was pushed against the door by stagehands behind it. The radio-controlled sphere built for *The Abominable Snowmen* was reused for the recording of Episode 5, as the Doctor demonstrated that the unit will obey his vocal commands. For the scenes at Piccadilly, Jack Woolgar provided the sinister voice of the Intelligence.

There were three planned recording breaks in all; the final of these after Travers and Victoria were herded away from the platform was to set the cobweb into the tunnels. During camera rehearsals the cast played a joke on Deborah Watling, with Hines and Troughton substituting the necklace dropped by Victoria on the lines with a pair of panties – which were immediately recognised by Jamie when he and the Colonel found them...

All the music in Episode 5 – with the possessed Travers at the fortress, Travers and Victoria in the tunnels, the Intelligence speaking to Victoria, and Arnold finding the prisoners at Piccadilly – was taken from *Andromède*.

Following another day's filming on the next serial for the regulars on Monday 12 February, *The Web of Fear* concluded recording on Saturday 17 February, with an extra 15 minutes taping allowing an 8.15pm start. This recording was attended by Patrick Troughton's son Michael. The episode opened with the film model sequence of the fungus breaking into the fortress seen at the end of Episode 5.

Hot costumes

Woolgar provided the hissing voice of the Intelligence and, after being revealed as the traitor, used the same tones for his performance as Arnold when he guides the Doctor to the machine. Parts of the Intelligence's speeches later in the episode had been pre-recorded. The headsets worn by the Doctor and Arnold were a series of probes connected to the pyramid, described in the script as 'simple but at the same time, bizarre. On no account should it look funny.'

The first part of Episode 6's recording had a large number of pauses to allow artists to be repositioned along the tunnel set – making the tunnel seem longer than it really was. The passage off the booking hall set was dressed with a poster for the film *In the Heat of the Night* which had been released in the UK in September 1967; however, this prop had been amended to change the title of the movie to the fictitious *Block-Busters*.

The climax of the action required a recording break, during which the large pyramid was removed from the set, dry ice smoke set up and Woolgar made up with burn make-up. Recording started again with a model of the pyramid superimposed on the empty set, and this model then exploded on cue. During Arnold's death, the camera aperture was widened to over-expose the picture, causing Jack Woolgar's face to blacken. Joining the Yeti for this recording was Roger Jacombs, an extra in previous serials such as *The Faceless Ones* [1967 – see Volume 10]. By now, Levene was acting as a 'shop steward' for the Yeti, trying to ensure the operators spent as little time in the costumes as possible. One of the Yeti operators passed out at the end of the battle scene and Levene – whose Yeti was already 'dead' – crawled across the floor out of shot to release the artiste from the hot costume.

Andromède was heard in this final episode during the scene of the Doctor disabling a Yeti and the story's climax, while *Space Time Music Pt 2* was again employed for the Doctor talking to Anne as the group was held prisoner on the platform. After the closing credits, a slide reading *Next Week: Fury from the Deep* was inserted. ■

PRODUCTION

Fri 15 Dec 67 Ealing Film Studios Stage 3 (Platform (Covent Garden/Charing Cross)/Barricade)
Sun 17 Dec 67 TJ Poupart, Covent Garden, London (Street/Yard/Warehouse)
Mon 18 Dec 67 Ealing Film Studios Stage 3 (Curved Tunnel/Platform (Monument))
Wed 20 Dec 67 Ealing Film Studios Stage 3 (Straight Tunnel); Ealing Studios Backlot (Street)
Wed 3 Jan 68 Ealing Film Studios (Private Museum)
Mon 8 Jan 68 Television Centre Puppet Theatre (Model filming)
Sat 13 Jan 68 Lime Grove Studio D (Episode 1/Trailer)
Sun 14 Jan 68 TJ Poupart (remount: Street/Yard/Warehouse)
Mon 15 Jan 68 Photographs caption slides (London)
Sat 20 Jan 68 Lime Grove Studio D (Episode 2)
Sat 27 Jan 68 Lime Grove Studio D (Episode 3)
Sat 3 Feb 68 Lime Grove Studio D (Episode 4)
Sat 10 Feb 68 Lime Grove Studio D (Episode 5)
Sat 17 Feb 68 Lime Grove Studio D (Episode 6)

Publicity

- A special trailer recorded by Troughton on the tunnel set of Episode 1 had the actor performing a short introduction, which ran to one minute 40 seconds. This consisted of the Doctor running along the tunnel, and then stopping to talk to the camera/audience. "Thank goodness... oh, it's you... I thought for one moment it was... oh... just sit down for a minute... oh. I'm glad I met you as a matter of fact, there's something I want to tell you. When we – uh – when we start out on our next adventure – Jamie, Victoria and I – we meet some old friends. Yes, and we also meet some old enemies. Very old enemies. Yes – uh – the Yeti as a matter of fact. Only um, this time they're... they're just a little bit more frightening than last time, hmm? So I'd better warn you that if your mummy or daddy are scared, you just get them to hold your hand." There is the sound of gunfire, prompting the Doctor to exclaim: "Here we go again. I've got to go. See you soon – I hope!" This was followed by an action film sequence montage, backed by 40 seconds of Edwin Braden's *Spine Chiller*. Originally, the Doctor's final line was to have been "Oh dear, time to go, see you next week!", but this was changed when it was realised that *Doctor Who* might not be transmitted weekly overseas.

- The specially made trailer was broadcast at 5.48pm on Saturday 27 January directly after *The Enemy of the World* Episode 6 with narration from John Revel.

- The *Daily Mirror* covered the location shoot on Monday 18 December with a photograph of the four Yeti in Covent Garden taken the previous day under the title *Hairy tale for kiddiewinks*. 'Advanced models these, direct from Outer Space, based on real Tibetan yak fur,' noted the paper. 'They also have light-up eyes, electrical nervous systems and loud electronic roars.'

- *Television Today* interviewed Jack Watling on Thursday 4 January about his talented family. "*Dr Who* with Debbie was marvellous," he commented, referring to his first appearance in *The Abominable Snowmen*, while the report noted: 'He will be in another story with her soon.'


DR. WHO UNDERGROUND GOES

Right: *Radio Times'* full-page preview article for *The Web of Fear*.



Above: Attack of the Yeti.

- *Radio Times* carried a full-page preview article entitled *Dr Who Goes Underground* in the Thursday 1 February issue. Surrounded by artwork from Richard Jackson of the Doctor, a web-covered TARDIS, the Yeti and Jamie and Victoria in the tunnels, writer Gay Search introduced *Dr. Who and the Web of Fear.*

- The second episode was promoted in *Radio Times* by a small item in the *Round and About* section of the listings magazine. *When you bump into a Cyberman* noted how scriptwriter Kit Pedler had recently been out collecting money for Fight for Sight on the Euston Road with a Cyberman.

- Episode 4 of *The Web of Fear* was also promoted in *Radio Times* by a further piece from Gay Search, a half-page item entitled *The Day My Knees Turned Blue.* This was an interview with Hines about his background, his double-act with Troughton and the extremely cold conditions on location. In the *Round and About* section, Tina Packer explained how much more she enjoyed playing Anne Travers than Dora in *David Copperfield* in the item *Dora, Anne and Tina*. Episode 5 was promoted with another *Round and About* story; *What we want is Watlings* covered the appearance of Deborah and Jack on *Doctor Who* and Deborah's sister Dilys Watling on BBC shows like *Whistle Stop*.

- *London Transport Magazine* covered the serial in its March edition noting that the adventure had been made in 'a convincing mock-up built in the studios at Shepherd's Bush television centre' and featuring comments from David Myerscough-Jones.

Broadcast



Right: Deborah and Jack Watling – a father and daughter act.

- Episode 2 was scheduled 10 minutes earlier than the rest of the serial due to coverage of the Winter Olympics.

- The transmission of Episode 6 was followed by a 45-second videotape trailer for *Fury from the Deep* with narration by Geoffrey Lewis.

- *The Web of Fear* saw a rise in the viewing figures for *Doctor Who*. For the first time since September, the series featured in the Top 40 programmes for the week of Episode 6, and the audience appreciation figures were healthy. Competition around the regions from ITV consisted of shows such as *The Bugs Bunny Show* on ABC, reruns of *Sword of Freedom* on ATV-London and Gerry and Sylvia Anderson's new *Captain Scarlet and the Mysterons* on Southern.

- After transmission of the early episodes, London Transport complained to the BBC – they suspected that Camfield had somehow managed to shoot on their premises without permission.

- At the BBC Programme Review Board on Wednesday 7 February, the new serial was warmly welcomed. Episode 2 brought admiration for the sets on Wednesday 14 February, with the head of television design noting that London Transport had phoned to ask how the BBC had managed to film in Covent Garden Station. Episode 4 was warmly appreciated by Huw Wheldon, controller of programmes (television) on Wednesday 28 February, and he praised Episode 6 as "a connoisseur's piece" on Wednesday 13 March.

- Ann Purser reviewed Episode 1 of *The Web of Fear* in *Television Today* on Thursday 8 February under the title *Guaranteed to chill the blood*. 'Well up to standard,' was her verdict, noting that the series had 'achieved the status of a book of well-loved thriller stories. Its characters are firmly established, even the monsters are terrifyingly familiar... Dr Who himself is a kind of bonus to any mystery series. He is an enigma to build on, an eccentric, relating to nothing but a lofty determination to save the human race. With Patrick Troughton the character has broadened, mellowed and considerably enriched the series.'

- In the *New Statesman*, dated Friday 22 March, Francis Hope commented on *The Web of Fear* as part of an item about the generally horrific nature of *Doctor Who*.

- D Milbour of London enthused about the serial in *Radio Times' Points from the Post* on Thursday 4 April: 'Thanks for the *Dr Who* adventure, *The Web of Fear*. Every episode was excitingly made, each ending in a gripping crisis, and what superb acting! Long live the Yeti, to fight again!'

- Film transfers of *The Web of Fear* were marketed abroad and were purchased for broadcast in Australia, where the serial received a 'G' rating; Hong Kong; Singapore; New Zealand; Gibraltar; Zambia; and Nigeria.

- The videotapes of *The Web of Fear* were cleared for wiping on Monday 21 July 1969, although none of the tapes were erased at this time. Clearance for wiping was issued again on Monday 29 September 1969 when Episodes 2 and 4 were destroyed; the remaining episodes were wiped after an erase order issued on Monday 20 October 1969. In 1978 BBC Archive selector Sue Malden found a 16mm film recording of Episode 1 totally by chance, at the top of a pile of film cans returned from Hong Kong which were waiting to be destroyed.

- *The Web of Fear* Episode 1 was shown as part of *Adventure in Space and Time* at the National Film Theatre's *Doctor Who: The Developing Art* weekend on Sunday 30 October 1983; it was subsequently shown at regional art cinema events, including *The TARDIS at Tyneside*, on Monday 12 December 1983.

- BSB screened *The Web of Fear* Episode 1 twice during its special *Doctor Who* weekend of Saturday 22 and Sunday 23 September 1990.

- *The Web of Fear* was reworked as two 50-minute stage plays by the Bedlam Theatre Company which incorporated pre-recorded videotape sequences such as the Covent Garden battle. The script was adapted and directed by Rob Thrush, with the production raising funds for the Foundation for the Study of Infant Death. Nick Scovell played the Doctor, with John-Paul McCrohon as Jamie and Nancy Holloway as Victoria; Thrush himself played Colonel Lethbridge. Three of the characters – Julia Silverstein, Harriet Chorley and Weams – were



Below: The Doctor and his team attempt to control one of the spheres.



Above:
It's the end of the world, but Anne still finds something to smile about.

given sex-changes, and library music from the original serial was used as far as possible. The play ran at the Portsmouth Arts Centre from Wednesday 31 May to Saturday 3 June 2000.

- In May 2002, a series of censorship cuts made to 16mm film prints were discovered in New Zealand. These were included on the DVD release of *The Seeds of Death* [1969 – see Volume 14] from BBC Worldwide in February 2003.

- BBC Four screened Episode 1 at 8.50pm on Saturday 26 June 2004 as part of an evening devoted to 1960s fantasy television. It was screened again by the same channel at 8.35pm on Sunday 18 March 2007 during a themed evening about the London Underground.

- In October 2013, the BBC announced that film copies of Episodes 1, 2, 4, 5 and 6 had been discovered in Nigeria and had been returned to the BBC by Philip Morris of Television International Enterprises. Philip later claimed Episode 3 had also been with the other missing episodes when they were first discovered, but had gone missing between that time and the return of the films to the BBC. The newly recovered episodes were restored and remastered in preparation for their release on iTunes and their later DVD release.

- The surviving five episodes of the serial were shown, back-to-back, in America by IPTV as part of a pledge drive on 14 and 15 March 2015.

ORIGINAL TRANSMISSION

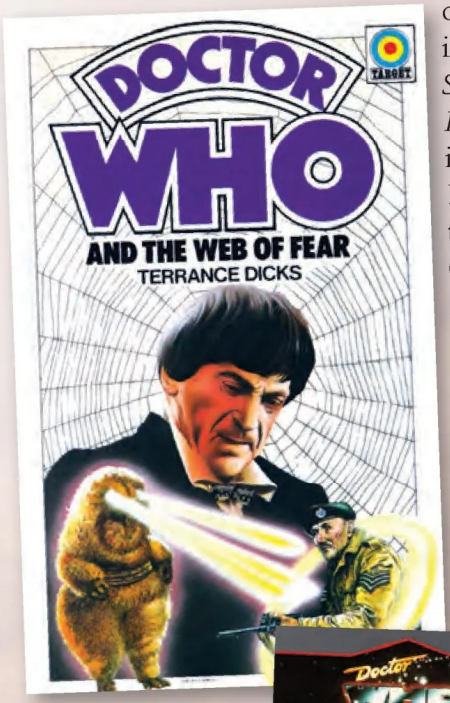
EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APP INDEX
Episode 1	Saturday 3 February 1968	5.10pm - 5.35pm	BBC1	24'53"	7.2M (82nd)	54
Episode 2	Saturday 10 February 1968	5.15pm - 5.40pm	BBC1	24'38"	6.8M (80th)	53
Episode 3	Saturday 17 February 1968	5.25pm - 5.50pm	BBC1	24'34"	7.0M (71st)	51
Episode 4	Saturday 24 February 1968	5.25pm - 5.50pm	BBC1	24'50"	8.4M (52nd)	53
Episode 5	Saturday 2 March 1968	5.25pm - 5.50pm	BBC1	24'19"	8.0M (48th)	55
Episode 6	Saturday 9 March 1968	5.25pm - 5.50pm	BBC1	24'41"	8.3M (36th)	55

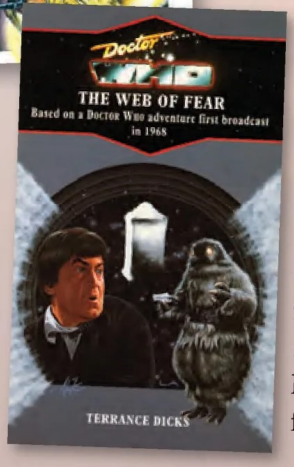
Merchandise

The story was novelised by Terrance Dicks and published as *Doctor Who and the Web of Fear* in August 1976, with simultaneous issue in paperback from Target Books and hardback from Allan Wingate. The book omitted various short sections and altered the order of several events – making the Doctor's absence from Episode 2 less obvious. It also included the first meeting between the Doctor and the Colonel, which happened off-screen in the teleplay. Later numbered as Book No 72, the original cover painting was by Chris Achilleos and showed the Doctor, Arnold and a Yeti. August 1978 saw the paperback reissued with a pale blue logo instead of a purple one, and the 1983 reprint replaced the Achilleos artwork with a new cover by Andrew Skilleter showing a Yeti and a web-covered TARDIS in space. The Chris Achilleos cover for Terrance Dicks' novelisation was included in the *Doctor Who Art Portfolio* No 1 issued by Titan in May 1986. A December 1994 paperback re-issue of the novelisation, as *Doctor Who and The Web of Fear,* had another new cover, this time painted by Alister Pearson. The novelisation was also included in *The Doctor Who Omnibus* published in 1977 by Book Club Associates.

An extract from Episode 1 of *The Web of Fear* was included on *Doctor Who – The Troughton Years* issued by BBC Video in June 1991.

In 1987 the *Doctor Who* Appreciation Society issued a cassette entitled *Space Adventures* which included several bands of stock music from the serial, including *Andromède*, *Spine Chiller*, *Space Time Music* and *Impending Danger*; this was reissued on CD in October 1998 by Julian Knott. In July 1993 sound effects from the serial were included on the CD *Doctor Who: 30 Years at the Radiophonic Workshop.*





Left: Book covers by Chris Achilleos and Alister Pearson.

Web sound effects

A variety of music stings from Brian Hodgson and the web sound effect were included on the CD *Doctor Who at the BBC Radiophonic Workshop: Volume 1 – The Early Years 1963-1969* issued in May 2005 by BBC Music.

With narration from Frazer Hines recorded on Monday 10 January 2000, the soundtrack of *The Web of Fear* was released as a triple-CD set by BBC Worldwide in March 2000; the trailer for the serial was included



Right: The VHS cover for *The Web of Fear*.

on the similar release of *The Enemy of the World* in August 2002. The soundtrack was later re-released along side *The Abominable Snowmen* under the title *Doctor Who: Yeti Attack* in April 2003, available on CD or as an MP3. It was released again as part of *The Lost TV Episodes: Collection 5* by AudioGO in August 2012. *Space Time Music Part 2* was also included as part of *Doctor Who: The 50th Anniversary Collection* four-CD set from Silva Screen in December 2013. This was then accompanied by sound effects and stings on the 11-CD version issued in September/November 2014.

Art prints from *The Web of Fear* (signed by Nicholas Courtney) were printed in August 2001 from The Stamp Centre. This set of four 8"x10" art prints was limited to 1,000 copies. A *Web of Fear* stamp cover was issued by The Stamp Centre in October 2005. Copies signed by Nicholas Courtney and Frazer Hines were available. In November 2005, A4 colour art prints of Chris Achilleos' *Doctor Who* cover art were printed. These included images from *The Web of Fear*.

Below: Cover for the BBC DVD release of *The Web of Fear*.



In November 2003, the BBC video box set of *The Reign of Terror* also included *The Web of Fear* Episode 1 on VHS. This was the final BBC release of *Doctor Who* episodes on video.

The *Lost in Time* DVD box set released by BBC Worldwide in November 2004 included *The Web of Fear* Episode 1, with commentary by Deborah Watling, Derrick Sherwin and Gary Russell.

Following the recovery of the missing Episodes 2, 4, 5 and 6, BBC Worldwide released *The Web of Fear* via iTunes on 11 October. With Episode 1 already in the BBC archive, Episode 3 was the only missing instalment and this was represented by the off-air soundtrack recording along with 'telesnaps' taken during the original broadcast by photographer John Cura.

Right: Travers and Victoria make a return in *Downtime* in 1995.



A DVD release, without supporting extras or a commentary, was released by BBC Worldwide on 24 February 2014. Copies bought from the BBC Shop had an exclusive cardboard sleeve cover. A *Web of Fear* T-shirt was available in February 2014, exclusive to *bbshop.com* and only available to buy with the DVD release of the story.

The Yeti, the Intelligence, and Professor Travers, along with Lethbridge-Stewart and Victoria, would all make a return in 1995 in *Downtime*, a one-off, 70-minute drama released by Reeltime Pictures on VHS video. The story was written by Marc Platt and starred all of the original actors, reprising their roles. Platt wrote an expanded novelisation of his own script that was published by Virgin Publishing in 1996. The drama was released on DVD by Koch Media in 2015. ■

Cast and credits

CAST

Patrick Troughton Dr Who
Frazer Hines Jamie
Deborah Watling Victoria

with

Jack Watling Professor Travers
Jack Woolgar Staff Sergeant Arnold
Nicholas Courtney, Col Lethbridge-Stewart [3-6]
Tina Packer Anne Travers
Frederick Schrecker Julius Silverstein [1]
Rod Beacham Corporal Lane [1-4]
Richardson Morgan Corporal Blake [1-4]
Ralph Watson Captain Knight [1-4]
Jon Rollason Harold Chorley [1-3,6]
Stephen Whittaker Craftsman Weams [1-3]
Bernard G High [1], **Joseph O'Connell** [2]
..... Soldiers
John Levene [1-2,4-6], **Gordon Stothard** [1 -2,4-6], **Colin Warman** [1,2, 4][1], **John Lord** [2,4,6] [2], **Jeremy King** [2-4][3], **Roger Jacombs**
..... Yeti
Derek Pollitt Driver Evans [2-6]

[1] Uncredited on Episode 2
[2] Credited in error on Episode 1 in *Radio Times*
[3] Uncredited on Episode 4

UNCREDITED

Bert Sims Newspaper Seller [corpse]
Maurice Brookes
..... Soldier [Peters]/Feet of Col Lethbridge-Stewart
James Jordan Soldier [Brown]
David Hacquet, Peter Adams
..... Paratroopers/Soldiers
Terry Walsh, Derek Martin, Douglas Kirk, James Jordan, Philip Ryan, Tim Condren
..... Soldiers at Covent Garden
Jack Woolgar Intelligence Voice

CREDITS

Written by Mervyn Haisman and Henry Lincoln
Fight arranged by Derek Ware [4]
Title Music by Ron Grainer
and the BBC Radiophonic Workshop
Special Sound by Brian Hodgson,
BBC Radiophonic Workshop[1]
Visual Effects designed by Ron Oates[4]
Costume: Martin Baugh[4]
Make-up: Sylvia James[4]
Lighting: Clive Leighton[4]
Sound: Ray Ange[3]
Film Cameraman: Alan Jonas[4]
[also Jimmy Court uncredited on 4]
Film Editors: Philip Barnikel, Colin Hobson[1]
Story Editor: Derrick Sherwin[5]
Designer: David Myerscough-Jones
Producer: Peter Bryant
Directed by Douglas Camfield

[4] Credited on Episode 6 only
[5] Spelt 'Derek Sherwin' on Episode 2



Below: Things get hairy for Professor Travers.

Profile

NICHOLAS COURTNEY
Colonel Lethbridge-Stewart

The son of diplomat Major Geoffrey Courtney and wife Evelyn, William Nicholas Stone Courtney was born 16 December 1929 in Egypt, then a British colony. Diplomatic life meant a cosmopolitan if unsettled upbringing in France, Kenya, Nairobi and public school in Kent. With his parents separating when he was just two, he was raised by his father and stepmother, Anne.

Called to London for 18 months' National Service in 1948, he never rose above the rank of private. He then worked in a department store before successfully auditioning for drama school, the Webber Douglas Academy, which older sister Susan already attended. Courtney became Assistant Stage Manager at Cromer Rep in 1952, moving to the Swindon Playhouse later that year. He had an eight-week spell with Shakespearian Donald Wolfit at King's Theatre, Hammersmith in 1953 and by 1955 was with Isle of Wight Rep. Birmingham Rep in 1956 included *Caesar and Cleopatra*, *Julius Caesar*, *Anne Boleyn* and *Coriolanus*.

Courtney made his British TV début playing an orderly in ITV's *Television Playhouse* of *The Father* shown 27 June 1957. A small part followed in an episode of BBC's *Escape* aired 17 August 1957. In Northampton rep from 1959, productions included *Subway in the Sky*, *Twelfth Night*, *Little Lambs Eat Ivy*, *Dick Whittington*, *And Suddenly It's Spring* and *The School for Scandal* and while here he met Madeleine Seignol, a French nurse working in Northampton. They married by Lake Geneva on 18 April 1962 before relocating to London.

TV work trickled in, including *Looking About* (1962), *The Avengers* (1962) and *Drama 62* play *The Pinedus Affair* (1962), and in 1963 he won a role in *The Doctor's Dilemma* at the Theatre Royal, Haymarket. Further TV included *No Hiding Place* (1964), *Kipling* (1964), *Theatre 625: Carried by the Storm* (1964), *Victoria Regina* (1964), two episodes of *The Saint* (1965), *The Man in Room 17* (1965), *Riviera Police* (1965) and *Wednesday Play* entry *The End of Arthur's Marriage* (1965).

Courtney's first brush with *Doctor Who* came when he failed to win the role of Richard the Lionheart in *The Crusade* [1965 – see Volume 5] but director Douglas Camfield soon cast him as ill-fated space secret agent Bret Vyon in *The Daleks' Master Plan* [1965/6 – see Volume 6]. Courtney heeded advice from star William Hartnell to take Hartnell's son-in-law, Terry Carney, as his agent.

Though thinner workwise, 1966 provided his first lead role, as photographer Bill Page in Douglas Camfield's BBC2 thriller serial *Watch the Birdies* (1966), and a guest spot in *Intrigue*.



Below: Courtney (far left) as Bret Vyon in *The Daleks' Master Plan.*

The following year brought an adaptation of *Sword of Honour* (1967), an episode of *The Champions* filmed in June 1967 and another *Avengers* episode *Mission... Highly Improbable* shot in September. More crime TV came in *The Informer* (1967), *Softly, Softly* (1967) and *Sergeant Cork* (1968). Increasingly, Courtney was playing uniformed officers.

Small film roles came in *The Brides of Fu-Manchu* (1966), *Take a Girl Like You* (1970) and *Endless Night* (1972).

Camfield once more looked to cast Courtney in *Doctor Who*, in *The Web of Fear*. With Courtney due to play Captain Knight, actor David Langton dropped out of the role of Colonel Lethbridge-Stewart and Courtney was 'promoted'. Producer Peter Bryant felt Courtney looked too young for a Colonel so insisted on a false moustache.

Courtney took inspiration from his family background. As he told *Doctor Who Magazine*'s Jeremy Bentham in 1982, "Being around towards the end of British colonial rule in places like Nairobi I got to observe a great many service chiefs – most of whom were chums of my father." Camfield suggested Courtney also look to Lt Col Colin Mitchell, 'Mad



'PRODUCER PETER BRYANT FELT COURTNEY LOOKED TOO YOUNG FOR A COLONEL SO INSISTED ON A FALSE MOUSTACHE.'



Right: Another military role for Courtney, opposite Frankie Howerd in *Then Churchill Said to Me*.

Mitch', who reclaimed colonial Aden from insurgents in 1967.

After *The Web of Fear,* to Courtney's surprise, he was invited back to *Doctor Who* for *The Invasion* [1968 – see Volume 13], now promoted to Brigadier. After a trial run for the format for the imminent Third Doctor's era, Courtney was sounded out on a two-year contract. He was delighted as new daughter Isabella had just arrived.

Before *Spearhead from Space* [1970 – See Volume 15] began filming in September 1969, Courtney worked on an *Armchair Theatre* entry *Go On... It'll Do You Good* (1969), an episode of *Callan* (1969), a Liverpool Playhouse run of *The Prime of Miss Jean Brodie* in May and June, directed by Ian McKellen, and a *Randall & Hopkirk (Deceased)* filmed late June.

Courtney suffered depression while making *Spearhead* and initially failed to click with Jon Pertwee. Thankfully they soon became firm friends. The expansion of the UNIT team in the 1971 series marked a truly happy time for Courtney and his co-stars: "Nothing can describe the team feeling there was at that time," he later recalled to *Doctor Who Magazine*'s Richard Marson in 1986. "We really were like a

Below: Courtney played opposite Jon Pertwee's Third Doctor in the early 1970s.



television family." For the next three *Doctor Who* seasons, UNIT and the Brigadier tended to bookend seasons. Engagements elsewhere included a *Doomwatch* episode *Cause of Death* (1972), *The Rivals of Sherlock Holmes* (1973) and *The Two Ronnies* (1973).

Courtney formed a raucous friendship with new co-star Tom Baker while filming *Robot* [1974/5 – see Volume 22] in 1974 but found him less approachable for *Terror of the Zygons* [1975 – see Volume 23]. Courtney sensed the end of an era, as he told Nicholas Briggs in 1995: "I was just terribly unhappy, because I was convinced that this was the end; that I was going out, not with a bang, but with a whimper... I felt very rejected."

An offer to guest in *The Android Invasion* [1975 – see Volume 24] was withdrawn late on, and when invited to appear in *The Seeds of Doom* [1976 – see Volume 25] Courtney was double-booked touring Canada in *The Dame of Sark*. This phasing-out sadly coincided with Courtney's marriage breaking down. TV work was scarce but he toured in theatre productions *Double Edge* (1977), *Otherwise Engaged* (1978) and *Donkeys' Years* (1978), donned fishnet stockings to narrate *The Rocky Horror Show* (1979/80) and was more formally attired for *Murder With Love* (1980). Later theatre work included *The Mousetrap* (1986/7 and 1993/4) and *M Butterfly* (1992/3).

Introduced to BBC radio by *Dæmons* co-star Stephen Thorne, Courtney had appeared in *Hans Kohlhaas* (1973), then later in two *Afternoon Theatre* plays *Bubbles in the Lion's Mouth* (1976) and *Death by Water* (1977). He was Reg Brown in Radio 2 soap *Waggoners' Walk* between October 1978 and April 1979. He appeared in over

three dozen radio plays and serials in 1981 including *The Winslow Boy*, *The Seagull*, *Second Sight*, *Mutiny at Invergordon*, *Pericles*, *Tom Jones* and as Lestrade in *Sherlock Holmes v Dracula*. He remained a BBC radio regular until the mid-80s. There were occasional TV parts, post-*Who*; he was invited onto panel mystery *Whodunnit?* (1977) by host Jon Pertwee and also featured in *Galton & Simpson Playhouse: Cheers* (1977), *The Law Centre* (1978), *Watch This Space* (1980), *All Creatures Great and Small* (1980) and *Barriers* (1981). He played bank managers in sitcoms *Shelley* (1980) and *Sink or Swim* (1981), the latter opposite Peter Davison.

A substantial comic part came in Frankie Howerd's WWII comedy *Then Churchill Said To Me* as Lt Col Robin Witherton but the series, set to air in 1982, was shelved due to the current Falklands War before finally being shown on UK Gold in 1993.

When William Russell proved unavailable to reprise schoolmaster Ian Chesterton in *Mawdryn Undead* [1983 – see Volume 36] it was the Brigadier who instead returned, and mere months later the Brigadier was back in *The Five Doctors* [1983 – see Volume 37]. The 1985 hiatus scuppered plans to bring back the Brigadier in a Sixth Doctor story.

Courtney's mid-80s TV resumé included *The Brief* (1984), *Minder* (1984), *Jenny's War* (1985), roles as senior policemen in *Juliet Bravo* (1985) and *Yes, Prime Minister* (1987) and a part in the 1988 Christmas *Only Fools and Horses*. Courtney appeared alongside the Seventh Doctor with a cameo as a tourist in *Silver Nemesis* [1988 – see Volume 45] before the Brigadier came out of retirement for *Battlefield* [1989 – see Volume 45].



The early 1990s saw Courtney marry second wife Karen Harding. Meanwhile he appeared in comedy movie *Bullseye!* (1990), sitcom *French Fields* (1990/1), *The Bill* (1991) and *Born Kicking* (1992).

For *Doctor Who*'s 30th anniversary year, 1993, Courtney reprised the Brigadier in radio adventure *The Paradise of Death*, narrated a Radio 2 documentary and six featurettes heading up classic repeats, then appeared in TV documentary *30 Years in the TARDIS*. Charity Special *Dimensions in Time* (1993) finally saw the Brigadier briefly meet the Sixth Doctor. Soon afterwards, a retired Brigadier appeared in fan-produced video *Downtime* (1995).

Courtney slowed down as he turned 70 but TV included *Sir Bernard's Stately Homes* (1999), *Doctors* (2005), *Casualty* (2007) and *The Bill* (2007).

Courtney played the Brigadier in sketches with TV funnyman *Harry Hill* (2000) and in the *Sarah Jane Adventures* two-parter *Enemy of the Bane* (2008). Due to reappear in *The Wedding of Sarah Jane Smith* alongside David Tennant, a stroke in 2009 prevented this. The Brigadier's final issued performance was the featurette *Liberty Hall* included on 2009's *Mawdryn Undead* DVD release.

Courtney's last film role was in *Incendiary* (2008) and his final work was the leading role in BBC radio science-fiction spoof *The Scarifyers* (2007-9).

Courtney had barely recovered from his stroke before being diagnosed with cancer of the oesophagus, which he fought for a year before passing away on 22 February 2011. ■

Left: The Brig made his last TV appearance in *The Sarah Jane Adventures*.

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When the TARDIS lands in the Himalayas, the Doctor is accused of murder and finds that the once-timid Yeti are being directed by a sinister alien intelligence.

THE ICE WARRIORS

In the far future, the Earth is in the grip of a new ice age. Unearthed from the ice, an alien warrior is revived and threatens the efforts to hold back the approaching glacier.

THE ENEMY OF THE WORLD

When the TARDIS lands in Australia in the early twenty-first century, the Doctor is mistaken for the politician, Salamander.

THE WEB OF FEAR

Arriving in London, the Doctor must once again confront the Great Intelligence and its deadly foot soldiers, the robot Yeti.









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